

Royal Commission on
National Museums and Galleries

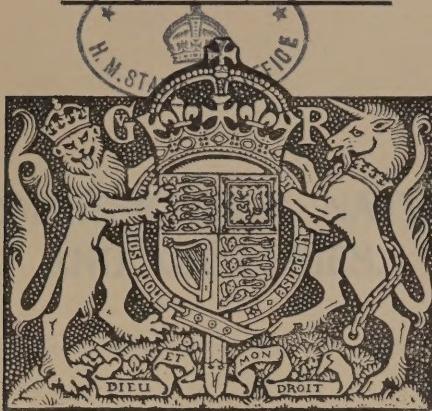
Oral Evidence, Memoranda
and Appendices to
the
Final Report



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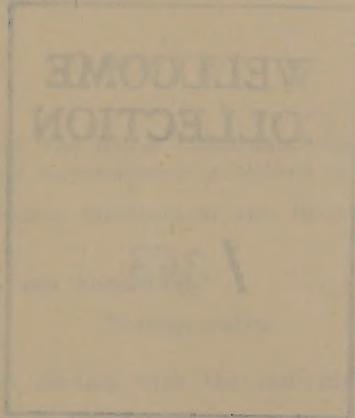


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Royal Commission on National Museums and Galleries

Oral Evidence, Memoranda and Appendices to the Final Report



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Report of the Royal Commission on
National Museums and Galleries

On Evidence, Memoranda
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Final Report

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1890

THE ROYAL COMMISSION ON NATIONAL MUSEUMS AND GALLERIES.

THE RT. HON. THE VISCOUNT D'ABERNON, G.C.B., G.C.M.G., LL.D. (*Chairman*).

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SIR MARTIN CONWAY, M.P., LITT.D.

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SIR LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

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SIR THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

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SIR HENRY MIERS, D.Sc., F.R.S.

COL. SIR COURTAULD THOMSON, K.B.E., C.B.

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MR. JOHN BERESFORD (*Secretary*).

MR. J. H. PENSON (*Assistant Secretary*).

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Part I of the Final Report of the Royal Commission on National Museums and Galleries with Oral Evidence, Memoranda and Appendices is published in two volumes as follows:—

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Part II of the Final Report, dealing with the individual Institutions, will be published separately at an early date.

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ROYAL COMMISSION ON NATIONAL MUSEUMS AND GALLERIES.

MINUTES OF EVIDENCE.

NINETEENTH DAY.

Friday, 5th October, 1928.

PRESENT :

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.
Sir MARTIN CONWAY, M.P., Litt.D.
A. E. COWLEY, Esq., D.Litt., F.B.A.
Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
Sir RICHARD GLAZEBROOK, K.C.B., LL.D.,
F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.
Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.
Sir HENRY MIERS, D.Sc., F.R.S.
Col. Sir COURTAULD THOMSON, K.B.E., C.B.
Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).
Mr. J. R. CHAMBERS (*Assistant Secretary*).

Sir JOHN STIRLING-MAXWELL, Bart., Chairman of the Trustees of the Wallace Collection, and Mr. S. J. CAMP, F.S.A., Keeper, called and examined.

2993. (*Chairman*): I think the principal question we have to put to you is as to the re-opening of the closed galleries. I gather from your memorandum⁽¹⁾ that you desire the re-opening of the three additional galleries on the second floor which, I understand, have been closed for reasons of economy since 1921. Quite apart from the question of economy, is re-opening to the public desirable? Would it not be better to treat these galleries as reserve collections for the use of students?—(*Sir John Stirling-Maxwell*): Questions of economy apart, I should say that it is eminently desirable that these Galleries should be re-opened to the public. To begin with, their closing is in doubtful compliance with the spirit, though perhaps not the terms, of the Bequest. Not five-sixths of the Collection, but the whole of it, was bequeathed to the Nation. It may be, that in consenting to close a portion of the Collection, the Trustees are within their legal rights, for they have very wide powers under the Trust Deed. The Bequest was conditional upon the Government providing a building to house the Collection—obviously a building adequate to exhibit the objects was implied. Hertford House was accepted by Lady Wallace's executors as fulfilling that condition, that is, Hertford House before the construction of these additional Galleries. Before the War, practically every object was exhibited in Galleries open to the public. But standards change. To exhibit a large section of the Collection so high up on the walls that it is impossible to see it can no longer be accepted as satisfactory; to-day this would not be considered a reasonable compliance with the spirit of the Bequest. It was for these reasons that, when the second and third floors of Hertford House were condemned as dangerous from the point of view of fire, the Trustees pressed for the construction of these new Galleries. Their use is a double one: it enables the chief treasures of the Collection on the ground and first floors to be reasonably well shown, it enables the residue to be hung where it can be both seen and studied. It

is desirable to re-open these Galleries, because it is not justifiable to exclude the public from a not insignificant portion of its inheritance. Elsewhere than at Hertford House the portion reserved would be considered as a bequest of great interest and value.

The proposal to treat these Galleries as a reserve collection for the use of students is willy-nilly what practically has been done. Such a departure from the spirit of the Bequest is admittedly less serious than if the whole of the public was excluded; but it is none the less a departure.

If the submission of the Trustees that it is desirable to re-open these Galleries is accepted, then the more difficult question arises as to how it is to be done. The Commission, having inspected the means of access, will agree, I am sure, that the terms "inadequate" and "dangerous" are not too strong. In the event of fire on the lower floors the present staircase—a flue from the bottom of the building to the top—would be rendered impassable by smoke. Various schemes for the provision of a suitable staircase have been submitted by the Office of Works, but no satisfactory solution of a very difficult problem has yet been evolved. I think the suggestion made by some of the Commissioners of an outside staircase is a good one, and one that should be gone into. The Trustees hope that if the various alternative schemes are re-examined the difficulties may be overcome. Unless the staircase is adequate the general public will never use the upper galleries in sufficient numbers to justify either the cost of the staircase itself or the expense of watching the Galleries. Perhaps I should add that the cost of the staircase is not the only expense involved; for example, the Galleries at present are used as a photographic studio and another would have to be provided, but I imagine the Commission are not so much concerned with details as with the principles involved.

Personally—I do not know whether my colleagues will agree with me—provided the question of safety were overcome, I do not consider access by the present staircase impossibly narrow or difficult. One finds staircases of that character in the museums of

(1) The Memorandum submitted by the Trustees of the Wallace Collection in reply to a Questionnaire addressed to them by the Royal Commission (see Appendix I) was published in the Volume of Evidence which accompanied the Commission's Interim Report.

5 October, 1928.] Sir JOHN STIRLING-MAXWELL, Bart., and Mr. S. J. CAMP, F.S.A.

[Continued.]

other countries, and they do not deter people who really desire to see the upper galleries from ascending.

2994. Would the opening of the galleries lead to increase of staff?—(Mr. Camp): The cost would be about £400 a year. Two men would be needed. These Galleries are very difficult to watch owing to their isolation from the main building; and there is the question of providing reliefs, for leave and sickness. A man cannot "take over" from an adjoining gallery as these are isolated. There are other difficulties of that sort.

2995. I understand it was the view of the Treasury Committee of 1897 that "there can be no expansion by purchase, no diminution by weeding out or removal." I also understand that your Trustees regard themselves as precluded from making loans. How far do you interpret that strictly? Do your Trustees regard themselves as precluded from making or receiving loans?—(Sir John Stirling-Maxwell): As regards the first part of the question that is so. With reference to the second question, the Trustees endorse the view held by the Treasury Committee upon this point. They are quite clear that the condition "the Collection should always be kept together" definitely precludes loans. From a reading of the terms of the Bequest as a whole the idea in the mind of the testatrix is obvious. A special building to house the Collection was to be provided, that Collection was to be kept together, it was to be kept unmixed with other objects; it was in fact to be preserved as a monument to the taste of the founders, and the generosity of the donatrix.

I do not think we want to be pedantic about loans. For instance, supposing that the Musée Céramique at Sèvres were to organise an exhibition of works of some given period and wanted pieces from the sets we have here, I think it would be wise to send representative pieces, and I do not think the Trustees would make any difficulty about that, but I am certain they would be dead against making loans a regular practice. If, for instance, it were argued that the National Gallery is comparatively weak in French painting and that here we are very strong, I think it would be quite contrary to the spirit of the bequest if pictures were transferred from here to Trafalgar Square to make up gaps in its collections.

2996. You only favour temporary loans?—Quite.

2997. Have you accepted any loans from other galleries?—No.

2998. That I suppose would be within your powers?—I think, strictly speaking, it would not be, but my view is rather, as on the first question you asked, that one does not want to be pedantic and one can imagine some object might come to light which it would be interesting to compare with another here, and it might be a good thing to have the two things side by side for a few weeks or even months, so that people could study them together.

2999. Now, with regard to additions to the Collection, what are your powers and what is your practice?—We have no power to make additions.

3000. I think you said you would like to have power occasionally to add to it?—Yes, we would, but in very exceptional cases. Possibly the views of the Trustees upon this question have not been expressed with sufficient clearness. They seek no further powers. The evidence they tendered was designed to show that the interpretation placed upon the Terms of the Bequest by the Treasury Committee of 1897 was too strict and they desired to elicit the support of the Commission to a wider reading of those terms. The Trustees are quite clear that the condition "unmixed with other objects of art" does definitely exclude additions, but their view is that the purchase, for example, of the two missing wings of the Cima altar-piece could not fairly be described as an addition, and so is not excluded by the terms of the Bequest. They hold that you do not mix a work of art with other objects when you restore a missing portion to it. It follows, therefore, that

there would be no difficulty at all in drawing a hard and fast line. Fragments of objects of art already in the Collection could be added; new objects not belonging to any existing piece could not.

3001. Now, with regard to fees, do I understand that the Trustees are unanimously in favour of the abolition of fees?—Yes, the Trustees who were present at the meeting when the question was discussed were unanimous. With regard to those who were not at the meeting I cannot actually speak for them, but as they had notice of the subject of the meeting and raised no difficulty, I think their approval may be assumed. On the figures already given, we believe that some 30,000 visitors are annually excluded by the fee; excluded is perhaps not quite the right word, but when the paying days were reduced from four to two there was an immediate increase of 30,000 in the number of visitors, and there was a corresponding decrease when the paying days were instituted, so that we really do think it makes a very substantial difference as to the number of visitors who come here.

3002. What would the net financial loss be?—(Mr. Camp): £500, but as we do know that every visitor purchases on an average 3d. worth of our publications, upon which a gross profit of about 40 per cent. is made, we anticipate there will only be a net loss of £350. That is to say that out of those 30,000 visitors we should make £150 gross profit on publications.

3003. And I suppose you would save men at the turnstile?—No, we should still have to keep a man to supervise the entrance of the public, but I think it is possible that some saving might be made in that direction.

3004. So that the net financial difference would be almost insignificant?—£350 at the most.

3005. What general suggestions have you got to make to the Commission?—(Sir John Stirling-Maxwell): I should like to make one or two. The first confirms a striking phrase in your Interim Report in which you say that "in too many cases the cabinet is unworthy of its contents." It is eminently the case here. It was I think sound on historical and other grounds to secure Hertford House for the Collection, but in its present state it is a very ugly house. I am speaking of the inside which mainly concerns us. The plate glass windows throughout the house and the ornate grills inside the ground floor windows jar cruelly with the objects in the rooms. The ground floor gallery in which the lovely early Renaissance objects are placed is, with its tawdry decorations, quite unworthy of its contents. I think also that Gallery IV, the "Tiled Room," where the Oriental Arms now are, even if the tiles did cost 12s. 6d., ought to be entirely redecorated and the tiles scrapped. The upstairs galleries have found a good friend in Sir Joseph Duveen who has at his own expense, hung two of them with silk, the Office of Works making the necessary structural alterations. The pictures and furniture displayed there have derived an immense advantage from this more congenial setting. Sir Joseph has now offered to treat three more Galleries in the same manner. Two of these are rooms in the old house and can be treated as such. The other is one of four lateral Galleries and will require more drastic treatment which may cost some hundred of pounds. I discussed yesterday with the representatives of the Office of Works the question of what should be done to this lateral gallery, and the question arose whether there should be some improvement in the artificial light and possibly the introduction of another ceiling. I need not go into details, but it was quite obvious that there might be difficulties about spending £200 or £300 although that Department has always been most helpful. I could not resist taking the representatives of the Office of Works into the next room and showing them a little table, about 18 inches by 18 inches, a replica of which was sold to an American

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[Continued.]

the other day for over £20,000. To put these galleries right would be a matter only of a few hundreds.

Then I should like to put in a plea for our library. An adequate working library is an imperative need for the proper and efficient administration of the Collection. Visitors and correspondence upon the branches of art represented flow in from all parts of the world and particularly upon those sections where the Collection is strongest—French Painting and Furniture, Arms and Armour, French porcelain. The work of providing adequate catalogues and keeping them up to date in accordance with the demands of modern scholarship is hampered and delayed, if not rendered quite impossible, by the paucity of books. To seek this information elsewhere would involve an absence from Hertford House by the Keeper and his Assistants that would be altogether incompatible with the proper discharge of normal duty, and what it would cost in official time it would be difficult to estimate. In practice every point not susceptible of ready elucidation has therefore to be left. In the past the library has always had to be furnished out of income. The present grant of £65 per annum would not be so inadequate if it could be spent upon keeping an already existing library up to date: it is wholly insufficient to create that library. The Trustees have already recommended that not less than 25 per cent. of the net profits upon publications should be allocated for this purpose; if that is impracticable then a capital sum of from £500 to £1,000 should be set aside for the purchase of a representative but limited number of standard works in each branch of art represented. I need hardly point out that to-day the cost of well-illustrated books upon art subjects is not one of shillings but of guineas.

Thirdly, since the Collection contains the finest collection of arms and armour in England, it is very desirable that an index of armourers' marks and names should be compiled. My friend, Mr. Camp, is a great authority on the subject, to which he has devoted very special attention. Until such a compilation exists in England our knowledge of the armourers and their marks will remain a mass of conjecture and vague attribution. The want of such an index hampers the revision and reprinting of the Armour Catalogues; its use to collectors would be invaluable. One such index already exists at Munich, but neither by correspondence nor casual consultation is it possible to make adequate use of such a record: it must be on the spot. The cost of compiling it would be rather one of personal service than the provision of books. To get it going would take one person working full time not less than three years. Simultaneously the provision of reference portfolios for dating and tracking pieces might be attempted—here again the thing has been done abroad, in the Metropolitan Museum of New York. It is difficult to estimate the cost, but it is unlikely that a capable Assistant could be secured at less than about £250 a year.

Then the system under which the lectures are given at Hertford House needs revision. At present the lecturer is one of the Keeper's Assistants—an established and permanent officer. But the time taken in the preparation of lectures, their delivery, and the necessity (if staleness is to be avoided) of constantly revising and adding to them is very great. In practice the amount of time that can be given to normal duty rarely exceeds four or five mornings a week. It is recommended that the system which obtains at all the other National Galleries and Museums should be followed and a separate (temporary) lecturer appointed.

Lastly, I think that greater facilities for study and travel abroad should be provided for both the Keeper and his Assistants, not only for purposes directly connected with the catalogues, but also to make

contact with foreign Keepers and their work. It is only in this way that a standard of scholarship compatible with that of the material in our Galleries can be maintained. Hitherto the time so employed has been taken out of ordinary leave and paid for personally with occasional small grants for fares and expenses. It is unreasonable to expect an officer to surrender part of his well-earned holiday in this way—a holiday often needed for reasons of health. Even when a small grant is made it is generally insufficient to cover more than a portion of the expense which foreign travel involves. A zealous officer, therefore, suffers both in pocket and in health in his efforts to fit himself for the proper discharge of duty: in any case the time so spent in travel abroad is wholly insufficient. Without an addition to the Keeper's staff, however, it is not possible to grant leave of absence for this purpose—even the taking of normal leave has to be in broken periods and often a portion of it is surrendered. Authority has recently been obtained from the Treasury to spend up to £40 a year in foreign travel—not a very liberal allowance for three people—and its usefulness is limited by the conditions imposed. I think it would be reasonable if an annual grant of £100 were given for this purpose. It would be a real contribution to the scholarship of the subjects with which the Collection is concerned. I think also that if a separate lecturer were appointed it would give the Keeper and his Assistants the leisure they require for foreign travel.

It will be seen that the five suggestions which I have offered all require a more liberal provision of funds. It is idle to expect to increase the efficiency of the Museums and Galleries and their use to the public until provision for them is on a more liberal scale than it has been in the past.

I do not know whether you would like Mr. Camp to say anything on the question of armourers' marks. Mr. Camp has the experience and the training necessary for this desirable work, and the material lies at hand.

3006. (*Chairman*): Have you got a memorandum?—(*Mr Camp*): No, I did not anticipate adding anything to what has already been said. (*Sir John Stirling-Maxwell*): You might tell the Commission of the length of time required for this work of studying arms. (*Mr. Camp*): It is rather sad to think that, first of all, there is only one such index in existence which is accessible, but that is a German index. As regards the provision of reference portfolios that has already been done in America. Both are very necessary for the study of the subject. I am sure Sir Robert Witt will support me in this, that reference portfolios for arms and armour are as necessary for the proper study of that subject as Sir Robert's library for pictures. Then, as regards the time taken, I am very fortunate if I can deal with one object a day, i.e., an average of one a day. Weeks go by when no attention can be given to cataloguing at all. I think there are nearly 3,000 pieces of arms and armour in the Collection, and it can be seen at once that without any sort of index, without any help that reference portfolios would give, it is almost a life's work. We do need these facilities very badly.

3007. Have you any other suggestions?—(*Sir John Stirling-Maxwell*): Nothing more.

3008. (*Sir Lionel Earle*): About these closed galleries, whether the staircase be outside or inside, what would they show, what we see round us now, or others?—Pretty much what we see now. I would not quite say that we might not take something from here and place it downstairs, and have something from there up here.

3009. I hear that you are in favour of the outside staircase, but the Trustees have been very opposed to that in the past from the architectural point of view, and certainly my Department do not like it from the architectural point of view. If by any chance it was finally decided to have it leading from

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[Continued.]

Room 14, I presume the exhibits in Room 14 would have to be moved up here?—Yes.

3010. Do you not think that this museum is in rather a different category as regards education from the British Museum or the Victoria and Albert Museum? Is it not more an exhibition for the rich rather than for the poor?—I do not admit that.

3011. You would put it in the same educational category as the British Museum, the Victoria and Albert, and the National Gallery?—It is concerned with some objects of luxury which perhaps rich people know more about, but I do not think that should be taken into consideration. (*Mr. Camp*): I fail to see why it should be regarded as more luxurious to look at pictures here than at the National Gallery. Why is it more luxurious to look at French furniture here than at South Kensington?

3012. But the class of people who come here is rather different?—(*Mr. Camp*): Yes, that is so because it happens to be in the West End of London, but I do not think that we could say they are either largely or exclusively of a wealthy class.

3013. (*Sir Henry Miers*): About evening opening which is mentioned in the memorandum, has a demand come from outside that the Collection should be opened in the evening?—No; we have had articles in the Press, not letters from the public. At the time of the evening re-opening of the Victoria and Albert there was an educational move to get facilities for shop people and clerical officials and others who could not possibly come within the hours of 10 and 5.

3014. It is believed there would be the public to come in the evenings?—That is so. I think your public would have to be educated. I could not say that opening one evening in the week would immediately lead to a great influx of visitors. I think it would take a long time to teach the public that the Collection was open.

3015. You think the experiment should be made for two years?—Yes, two years at least.

3016. About postcards and reproductions, have you the figure for the whole of 1927? This is only given for nine months?—I could not get it out in time for the memorandum, but roughly the year's working was more successful, and the profit was larger. I think it was £460—net profit.

3017. It looks as if there had been a very rapid increase in the sale of publications?—Yes, during the last few years.

3018. Do visitors ever ask for reproductions of objects not exhibited in this Collection?—Practically, no; very rarely.

3019. Would it be desirable that each museum should sell reproductions not only of its own objects but of others?—I think it would mean keeping a very large stock. I do not think in practice it would be possible, because our own objects run into thousands, and to attempt to stock reproductions of the National Gallery also I think would be quite impracticable.

3020. There should be some common stock from which the different museums might get reproductions of objects in other museums?—Yes.

3021. I think if it were possible you would like to stock the reproductions of one of the other galleries?—We are very seriously hampered for want of space. The Publication Stall is very badly situated, our storerooms downstairs are very small and I think it would be very difficult for us to enlarge them.

3022. (*Sir George Macdonald*): In your statement of costs, you have a figure of over £1,000 a year for superannuation. What exactly is that for?—(*Mr. Camp*): That is for retiring and superannuation allowances for retired officials.

3023. That is my point. They are not on the establishment?—Oh no, they are attendants and others who are pensionable and have retired.

3024. Are any of the staff at all on the establishment?—There is no present member of the staff receiving any portion of that allowance.

3025. No, but is any present member of the staff an established Civil Servant?—Oh, yes. I should say just over half the staff are established.

3026. No question arises with regard to their superannuation?—Oh no.

3027. Is it merely for the unestablished?—It is merely for the men who have retired. An unestablished man receives a retiring gratuity but no pension.

3028. There is only one other point. I do not wish to raise the question of admission fees on its merits, but do you think you can quite defend the arithmetical estimate that you make?—Yes, but it may not be absolutely true. We cannot say that a visitor who is turned away to-day might not return to-morrow (a free day).

3029. The picture conjured up in my mind by the memorandum was of 30,000 people coming to the Collection, finding an admission fee charged, and then turning away and never coming back. Is it as bad as that? I do not know what people generally do, but my own countrymen, I think, in these circumstances generally look at their Baedeker in the morning and find out on what day the Collection is free and arrange their plan of campaign accordingly?—I cannot say that people south are so careful as that. I do know, from observation over a long period of years, that people are turned away every day, in thousands in the course of a year. In the summer the number is very large. They see the notice board at the entrance and they go away. Or, sometimes they do not see it and come right up to the turnstile, and the moment they see it is a six-penny day they turn away. There is often a group of hesitating visitors at the turnstile.

3030. I thought you were pressing the arithmetical argument a little too hard. Now you say that people are turned away by the threat of 6d. at the door, and yet a little further on you say that if there were no charge some people would come in and spend money on publications. Do you think the people that are turned away by the threat of 6d. at the door would be likely to buy freely when they came inside?—I think so, because not having had to pay for admission they are more willing to buy catalogues. I think a person coming in free is a greater potential purchaser than one who has already spent 6d.

3031. (*Sir Richard Glazebrook*): Would you consider Hertford House, as it stands, a suitable place for a museum collection of this kind?—A better building could have been designed, but I think what was in the mind of the Government of the day and the Treasury Committee were the historical associations. The second, third and fourth Marquesses of Hertford had lived here, and Sir Richard and Lady Wallace had lived here, the Collection had been exhibited for many years by those who had acquired it, and I think there was a great deal in that association which the Committee wished to preserve. I think it quite possible to design a better building, but the Government having accepted the building I think we must go on adapting it to its purpose.

3032. Supposing it were possible to erect a fresh building more or less in conformity with the terms of the Will, and to sell Hertford House for what it might be worth, how would you view a suggestion of that kind?—Personally, I should be against it. I do not know whether our Chairman would like to make an observation on that point? (*Sir John Stirling Maxwell*): Personally, I should regret it. I think it would be far better to try and bring this house, as far as we can, up to the right note, but then perhaps I attach more importance than some of my colleagues to the historical point of view. My own feeling is that the Collection would become a very different thing if it were transferred to another house.

3033. The best way of meeting your wishes and what you take to be the wishes of the Testatrix, would be to improve this house and make it more suitable?—I think so.

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3034. And the main improvement you are particularly anxious about at the present moment is the staircase?—That is only one improvement. I am very anxious indeed about such small points as I mentioned, the treatment of the windows and certain very ugly things which ought to be taken away and which conflict now with the things in the rooms. I think also, if I may say so without treading on too delicate ground, that when any of the rooms have to be put in order, very great care ought to be taken over it, and it would be a good thing to have the advice of a really first class student of Architecture, a man possessing not only scholarship but also experience and resource, because to make the best thing of a bad job is one of the most difficult tasks to put to an architect.

3035. (*Sir Martin Conway*): As I understand, the profit on the sales was about £460 last year—(*Mr. Camp*): Yes, net profit.

3036. How much did you take from Entrance fees?—£500 a year.

3037. So that you get nearly £1,000 coming in?—Yes. Our Appropriations-in-Aid including admission fees are now £2,430.

3038. That is including the £460?—That is net profit. The gross profit is about £800. The total receipts from publications are about £1,900.

3039. Anyhow, you have a profit of £460, and you got a profit of £500 by entrance fees. You get £1,000 coming in clear—Yes.

3040. Supposing you had an entrance fee of 1d., except on Saturdays all the year in every museum in London. What effect do you think that would produce on you?—Personally, I should be against even the 1d. admission. It is not the amount, but I think it would have a deterring effect. To begin with, the cost of collection would be altogether out of proportion to the amount received, and that is admitted.

3041. Would there be any cost of collection? There would be 1d. in the slot?—You would have to have your turnstile and attendant. There is the question of giving change and so on, and after all the receipts each day would only be a matter of shillings. I think therefore it would be costly to collect, but I think also that there is a great objection on the part of the public to such a charge. Consider the question of platform tickets; no doubt you will have observed how free the railway platforms are to-day just because of this 1d. platform ticket. It is not the cost of the ticket, but the trouble of having to get it, it is having to pay for something one used to be able to get for nothing. Again, take the chairs in the parks, why do people almost refuse to sit down? They look about for a free seat. They can well afford the money, but they will not pay it. There is a free seat and they look for it. I think there is an objection even to this almost petty charge.

3042. It is not a petty charge, because it would bring in a great many thousands of pounds over the London museums. You think the public would object to paying 1d. I do not believe they would. I think they would pay quite naturally if it was once universal, but with one free day everywhere the same. I do not believe anyone would mind in the least. Now about your photographs and publications, you sell post-cards and a certain number of these coloured reproductions. Supposing I wanted a photograph of that picture over there, have you got it?—Yes.

3043. You would sell it as an ordinary photograph?—Yes.

3044. You do not issue any single reproductions, loose and separate?—Not loose and separate. We have albums of reproductions, that is publications of illustrations, but not separate half-tone reproductions, no portfolios of reproductions.

3045. The question was asked whether you have ever sold photographs of objects in other galleries, would you think it well that there should be some central place in London where all the publications of all the different museums were sold?—I think it

would be of the greatest use to students, but it would be a gigantic task. When the British museum is photographed—which I do not think it is at present, I mean not officially photographed—when they proceed to pour out their tens of thousands of photographs, it would want a terrific store if all the Museums and Galleries of London sent one copy of their reproductions, but it would be a glorious thing for foreign students.

3046. You would not have tens of thousands of photographs poured out unless there were tens of thousands of purchasers.—That is the trouble. We have found here from experience that the photographs must be on the spot. People will not wait ten days or a fortnight, they want it there and then, and if you cannot supply it you lose the sale and people go away disappointed. You would have to keep at least one specimen ready for immediate sale. As a matter of fact, you would have to keep two, one would have to be kept for inspection. You could not sell what you could not show.

3047. (*Mr. Charteris*): Have you any record of the number of students who come in the year?—We have no students in the ordinary term, no copyists.

3048. No copyists at all?—No copyists at all.

3049. How often are the lectures given?—On five days a week, every day except Wednesday.

3050. Are the lectures well attended?—They are very well attended.

3051. What sort of numbers attend?—I think the average throughout the year is about thirty per lecture, somewhere between twenty and thirty. The attendance of course varies from time to time according to the season of the year. In the winter the attendance is low, and in the summer high.

3052. With regard to the Library, I suppose the object of the Library would be first of all to deal with correspondence, and secondly to enable you to complete your catalogues?—Primarily I should say for the catalogues.

3053. They would be the two primary objects of the library?—Yes, and to deal with visitors who come with questions which sometimes we could answer straight away if we had the books. As it is we have to send them to South Kensington or to the British Museum.

3054. Have you any estimate of the number of volumes that would be required?—That is an exceedingly difficult question to answer. I do not think we could get even a reasonable number of books in every subject, under, as we have said, £500. There are so many subjects to deal with—pictures of all schools, French furniture, French objets d'art, porcelain, arms and armour, and so forth. If you only had a few books in each subject, and they are costly books, the expenditure would be large.

3055. Roughly, you would think a capital expenditure of £500 necessary?—I think that is the minimum. It is very difficult to say, for so many of the books required are only to be had second-hand, and you have to wait your opportunity to buy them.

3056. If the receipts from the entrance fees were devoted to providing you with a library, would you be in favour of maintaining or abolishing the 6d. entrance fee?—I should still be in favour of entire abolition. Personally, I am utterly against any charge for a public museum. I think it is a foolish policy, and, to put it colloquially, the game is not worth the candle.

3057. That would not alter your views?—Not at all. I feel that our chief duty is to get the public into the collection. That is our first duty. Then, when you have got them in, try and teach them something.

3058. I think you speak of 25 per cent. of the net profits derived from publications. How much would that be equivalent to?—Our net profits now are nearly £500, so that we should straight away get a grant of about £125 a year.

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[Continued.]

3059. At present you do not retain that?—Oh, no. All the money is appropriated in aid of the vote. (*Sir John Stirling-Maxwell*): We get a grant of £65.

3060. And you do not retain any profit derived from your publications?—(*Sir John Stirling-Maxwell*): No.

3061. (*Sir Martin Conway*): What is the grant of £65 for?—For the library.

3062. (*Sir Courtauld Thomson*): On the paying days you say you have no copyists. Is that because they are not allowed, or because they do not want to come and copy?—(*Mr. Camp*): Because they are not allowed. There are hundreds who want to copy, but the Trustees hold the view that the building is quite unsuitable for the purpose, and that where a student desires to study for the purpose of improving his technique the National Gallery offers full opportunities. They also consider that the mere copying on commission is not a very desirable object which they should go out of their way to assist. It would mean that our Hals would be copied and copied and copied, and I think the Trustees are not at all sympathetic to that idea. I think Sir John would support me. (*Sir John Stirling-Maxwell*): What happened was that we discussed this question and we gave Mr. Camp power to admit a limited number of copyists and he found it very difficult to discriminate, so no one was admitted. That is right? (*Mr. Camp*): Yes. (*Sir John Stirling-Maxwell*): The other day we practically revoked the power altogether. We came to the conclusion that it was better not. We should not make any difficulties if a copy was wanted for any special purpose, a foreign government, for example, or for any really good reason. But probably the picture would have to be moved to another place.

(*Sir Courtauld Thomson*): So that the abolition of the pay day would not affect the copying question one way or the other?—(*Mr. Camp*): Not at all.

3063. (*Sir Robert Witt*): All the proceeds from the photographs go in relief of your vote?—(*Mr. Camp*): Yes.

3064. Do you think, if you retained them for the purposes of the gallery, or whatever purposes might seem good to you, it would encourage publication, because you would really feel you were doing something for the gallery by speeding up and increasing the sales?—Certainly. At present the work is disheartening. We spend an enormous amount of time in trying to run what is really a shop, and the only result is to put money into the pocket of the Treasury. I am sure that if any official felt that before all he was improving his own particular museum he would more cheerfully put his back into the work.

3065. In that case, would you find any difficulty in applying these profits in the interests of the gallery, for instance, in improving the frames of the pictures? Have you any funds at present which enable you to reframe a picture which is inadequately and poorly framed?—We have a sub-head for incidental expenses, and we could meet a moderate amount of expenditure from that, but I am not sure that the Auditors would consider it available for the purchase of a new frame. We could repair the frame, but to buy a new one would be a purpose for which I do not think that grant could be used?—(*Sir John Stirling-Maxwell*): It would come under the same head as glazing, would it not? Year after year we had to have recourse to that?—(*Mr. Camp*): We had to get special authority. We could not incur that expenditure from the Vote normally.

3065A. Glazing would be considered necessary for the protection of the pictures, while to have a fine picture badly framed and replace it with a proper frame, would be considered outside your scope, and you have no funds for that purpose?—(*Sir John Stirling-Maxwell*): We have no funds for either pur-

pose. The Treasury would naturally consider the glazing more urgent than replacing the frame.

3066. In regard to photographing, are you making it your practice to complete the photographing of all the objects and pictures in the gallery?—(*Mr. Camp*): Yes, we hope ultimately to have every object photographed, but it is not a commercial proposition as we go on, the more popular things having been photographed. The photographs being taken now are really more for research and record purposes. We sell perhaps only one or two copies of each in a year.

3067. You consider you have a duty to the student and specialist, as well as to the general public?—Certainly. We spend about £250 yearly making fresh negatives.

3068. (*Dr. Cowley*): I am not clear as to your total income. It is made up, I gather, partly from sums in the hands of the Trustees, and partly from a grant in aid?—No. It is entirely from money voted by Parliament. The Trustees have no funds whatever. Of course, the amount of it is lessened by the receipts, I mean the admission fees and profits on publications.

3069. But the total amount is what?—It is about £12,000. That of course does not include expenditure by the Office of Works.

3070. Out of that you pay the staff, and general upkeep, and the Library, I imagine?—Yes. A very limited amount on the library.

3071. Also the initial cost of publications?—Yes, a recent catalogue cost £1,500 to produce.

3072. What does your staff consist of?—The Keeper, Secretary, Accounting Officer and Inspector of the Armouries—that is four officers rolled into one. Then there are two assistants, one Assistant to the Keeper and the other Assistant to the Keeper and Lecturer. Then we have three technical assistants—

3073. Thank you. I quite understand the historical connection of the house, and the desirability of keeping it up, but apart from that do you think the position of the house is a good one for a Museum? Is it rather out of the ordinary run of visitors?—(*Sir John Stirling-Maxwell*): I think it is. If the Marquess of Hertford had happened to live at Lowther Lodge or in Pall Mall, it would have been more convenient.

3074. Would it be useful to have some sort of indication such as "This way to the Wallace Collection"? I do not know quite how it could be done?—I think people find their way here pretty easily. (*Mr. Camp*): That has been done on the lamp-posts. It involves contact with the local authorities who do not place these things on the lamp-posts very willingly. There are a number in all the streets leading to the collection. (*Sir John Stirling-Maxwell*): I think they are all down now. (*Mr. Camp*): No, there are two in Manchester Square at this moment.

3075. (*Sir Courtauld Thomson*): With regard to the students, are there a number of people who apply to make copies?—(*Mr. Camp*): Yes, a large number. Of course, since it has been decided that there should be no copying at all we have not kept any record, but when the Collection was first opened to the public I think over 500 applications to copy pictures were received.

3076. That was done annually?—No. When people began to see that no copying was to be allowed—

3077. When was copying stopped?—It was always thought that copying would be permitted, that if people registered their names, they would ultimately be allowed to copy. They went on hoping for several years until the Trustees were quite adamant on the point, and then they gave it up and ceased to trouble us.

3078. Would it not be possible to devote one of these rooms upstairs to the use of students?—I think the Trustees would be very strongly against that. It is not so much giving up the use of the room, but the withdrawal of a picture from the walls to be copied. The picture to be copied would always be

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[Continued.]

a popular one, and you would always have it absent from the walls in the lower galleries, and I think the Trustees would regard that as very objectionable. (*Sir John Stirling-Maxwell*): The real trouble is that the copying, as far as we can judge from the applications, is really on a purely commercial basis, it is a question of a small profit by making copies and selling them, and we do not think that

a sufficiently good reason for taking any of these famous works away from the public. (*Mr. Camp*): A picture like "The Laughing Cavalier" would never be on the walls at all. I suppose we have had fifty or sixty applications to copy that picture.

(*Chairman*): We are greatly indebted to you, Sir John and Mr. Camp, for the evidence you have given.

(*The Witnesses withdrew.*)

TWENTIETH DAY.

Thursday, 18th October, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

Sir MARTIN CONWAY, M.P., Litt.D.
Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
Sir RICHARD GLAZEBROOK, K.C.B., LL.D.,
F.R.S.
Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.
Sir HENRY MIERS, D.Sc., F.R.S.
Col. Sir COURTAULD THOMSON, K.B.E., C.B.
Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).
Mr. J. R. CHAMBERS (*Assistant Secretary*).

Mr. R. E. MORTIMER WHEELER, M.C., D.Litt., F.S. A., Keeper and Secretary of the London Museum, called and examined.

3079. (*Chairman*): You have been kind enough to hand in a memorandum. (1) Perhaps you would amplify it with particular regard to the conditions of the lease of Stafford House and to the permanence of the Collections contained therein?—Yes. I have a few written notes which I will read. In regard to the conditions of the lease of Stafford House and the permanence of the collections I have little to add to the printed memorandum. The whole scheme of the Museum originated in the action of a donor or donors in placing at the disposal of the late Lord Harcourt a considerable sum of money for the purpose, as I understand it, of founding some sort of memorial to King Edward VII. Lord Harcourt conferred in the matter with Lord Esher and Queen Alexandra, and with the Queen's warm approval it was decided to found a Royal and Historical Museum which should illustrate the social life of the metropolis at all periods, with special reference to the part played in that life by the Royal Family and other distinguished personages. The founders had at the back of their minds something in the nature of the Musée Carnavalet at Paris. I need not perhaps repeat the progress of this scheme as summarised in the memorandum. There are, however, two documents which it may be of interest to place on record in this connection. The first is a Treasury minute dated the 9th of July, 1913, relating to the passing of the new Museum from semi-private control and from the Royal apartments at Kensington Palace in which it was first housed, to public control and to Stafford (now Lancaster) House. The minute is as follows:—

"The First Lord and Chancellor of the Exchequer state to the Board that His Majesty's Government has accepted the offer of Sir William Lever, Bart., to present to the nation the lease of Stafford House, held from the Crown for an unexpired term of 28 years at a ground rent of £758 15s. per annum for the purpose of housing etc. the London Museum collections now deposited in Kensington Palace, and for Government hospitality and entertainment.

"The collections at Kensington Palace have hitherto been vested in the First Commissioner of His Majesty's Works and Public Buildings for the time being, the Right Honourable Viscount Esher, G.C.B., G.C.V.O., and the Right Honourable Lewis Harcourt, M.P., as trustees, and these trustees offer to transfer the collections to Stafford House as soon as the necessary arrangements can be made.

"The First Lord and Chancellor of the Exchequer recommend to the Board that trustees be appointed who shall be responsible to the public for the custody of the collections, and suggest the names of the gentlemen who have hitherto acted as trustees and who, they have reason to believe, will be willing to undertake the duty for the future, viz.:—

The First Commissioner of H.M. Works and Public Buildings for the time being.

The Rt. Hon. Viscount Esher, G.C.B., G.C.V.O.

The Rt. Hon. Lewis Harcourt, M.P.

"My Lords approve and direct that letters should be written to these persons informing them of their appointment.

"Let estimates be prepared and laid before Parliament for the provision necessary to defray the cost of adapting Stafford House as a Museum, etc., the provision of furniture and fittings, the remuneration of the staff of the establishment, and other expenses for the current financial year.

"My Lords are pleased to appoint Guy Francis Laking, Esq., M.V.O., Keeper of the King's Armoury and Keeper of the Armoury of the Wallace Collection, to be keeper and secretary of the Museum under the general direction of the Trustees, with remuneration at the rate of £100 per annum, without claim to pension."

Sir Guy Laking was then partner in Christie's, the auctioneers, and he took upon himself the arrangement of this Museum as something in the nature of a hobby at a nominal salary.

The other document to which I would refer relates to the condition under which the collections of the

(1) See Oral Evidence, Memoranda and Appendices to the Interim Report of the Royal Commission, page 237.

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London Museum are held by the Government. The document is dated from H.M. Office of Works, 1st July, 1913, and is as follows:—

"The Trustees of the London Museum, the Right Hon. L. Harcourt, Viscount Esher and Earl Beauchamp, place their collections at the disposal of the Government for the term of the lease of Stafford House and so long afterwards as the collection shall continue to be exhibited in Stafford House or some other equally suitable building maintained by the Government. The suitability of such other building to be decided by the Trustees at that time in being with the addition of the legal representative of the Right Hon. L. Harcourt (if he is then dead or has ceased to be a Trustee).

"If Stafford House ceases to be available and no other equally suitable building is supplied and maintained by the Government the Trustees direct that all objects specifically marked as presented by particular individuals shall be returned to them or their heirs or legal representatives, and that all objects purchased by or for the Trustees, including the Hilton Price Collection, and any other unidentified objects, shall be transferred to the Right Hon. L. Harcourt or his heirs for their own enjoyment and disposal absolutely.

(Sd.) L. HAROURT. (Sd.) ESHER.

(Sd.) BEAUCHAMP,

First Commissioner of Works."

That, I think, states perfectly clearly the present position of the building and the collections which it contains.

3080. Then what happens after 28 years?—After 28 years this building reverts to the Crown and unless this building or an equally suitable building is provided out of public funds, or is presented to the public, the collections revert to the donors. That event occurs in 1940.

3081. (*Sir Martin Conway*): To whom would the Tudor jewellery go, or the Jacobean which is one of the greatest treasures here. That was not here originally. Who bought it?—Lord Harcourt paid for that collection.

3082. Then it will go back to his heirs?—There was a great dispute about it at the time because the City exercised their ancient rights; but a compromise was arrived at by which they received a share and the British Museum received a share, whilst the major share came here. I should think this share, which was bought by Lord Harcourt, would go back to Lord Harcourt's heirs.

(*Sir Lionel Earle*): I remember this thing taking place, but Lord Harcourt did it in order to compel the Government to find a place for these treasures. I often wonder the Treasury accepted it, but they did.

3083. (*Chairman*): What educational facilities are afforded by the Museum? How would you suggest that these should be further developed having regard to the particular character of your Museum?—For some years the London Museum has made special provision for lectures to the elementary school children of the London area. At the present time, classes from eight elementary schools receive lectures weekly as a matter of routine in this building, and in connection with these lectures alone 7,783 children received instruction here in the course of last year. But to this total we have to add at least a thousand other children from elementary and secondary schools who come here by special arrangement and receive lectures in the course of the year, making a total of something like nine thousand children in the course of a year who are conducted round the buildings by our own staff. It is not unusual for four or more such lectures to be given in one day. The results of these lectures are apparent to everyone connected with the museum. On school holidays, it is only fair to say that the building is infested with children,

who in some cases drag reluctant parents with them. I have, indeed, on rare occasions received somewhat violent protests from unsympathetic members of the general public in regard to the number of the children present in the building on certain days.

I may add that, in connection with these lectures to children, two silver cups have just been placed at the disposal of the Trustees by a friend of the Museum for annual presentation by them to London elementary schools on the basis of an essay competition. These cups will be awarded for the first time this autumn.

Another point in connection with our educational work. We find that school teachers themselves more often than not need a good deal of instruction, and to do them full justice they are only too anxious to obtain this instruction. I have, therefore, recently arranged with the London County Council to give a special course of lectures to L.C.C. teachers during the coming winter in this building. I limited the class in the first instance to forty, the comfortable contents of this room, but the Education Officer tells me that two hundred applications have already been received.

I have so far emphasised our educational work amongst schools. I would now mention our educational work in two other directions. The first of these relates to University students. In the hope of encouraging an interest in the archaeology of our country and a closer contact with our various archaeological collections, I may perhaps mention that I accepted a year or more ago an honorary lectureship in British archaeology at University College, London. In connection with this lectureship I give normally two lectures a week in this building to classes of University students—students who are working for junior or senior degrees, or even post-graduates working with the purely altruistic purpose of acquiring knowledge. We also arrange field work in connection with these classes—field work which is directly germane to the purpose and interests of the Museum.

Apart from the universities, there are the learned or so-called learned societies. Many of these pay regular visits to the Museum and receive lectures from its staff. In connection with one society in particular, our association is peculiarly close. Through the Office of Works and the Treasury, we have recently arranged that the London Society shall make use of three small rooms on our top floor as its headquarters in return for a reasonable rent payable to the Treasury. Our association with this Society with its distinguished Council and its 1,500 members can scarcely do otherwise than strengthen our hold upon the citizens of London through the only society which professes to share in all their non-political civic interests.

I might add that our educative influence includes within its scope not merely the ordinary citizen and his children but may be said to extend even to members of His Britannic Majesty's Government who are brought here periodically in connection with the Government hospitality which is dispensed from time to time within this building. That aspect of our work I need not perhaps develop. I think I mentioned this question of Government hospitality under the first question. The building is used for that purpose.

In connection with our active educational work there is one need upon which I should like to add a word. The term "General Public" is so general as to be almost meaningless, and I have refrained from using it in connection with our lectures. I have mentioned three *particular* publics with which we deal: the elementary school children, the citizens of Balham, Hampstead and the like, as banded together in their semi-learned organisations, and the university students. But there is also another public, one for which we cannot at present provide but for which I think provision should be made. This fourth type is that which would, by invitation

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or payment, attend a short series of winter lectures given by scholars or public men of distinction. The dignity, status and utility of a national museum such as this would be greatly enhanced by a grant from which such a series of lectures could be provided. By the charge of a reasonable entrance fee, all or most of the expenditure could be recouped. But my Trustees feel strongly that an adequate grant, which would make it an honour to give as well as an honour to receive this course, would now do more than any other single thing to enhance the prestige of the Museum.

3084. Now about loans; I understand there are no statutory restrictions limiting your power of loan either at home or abroad?—There are no restrictions.

3085. Do you utilise your liberty in that respect?—To a certain extent loans have been made to schools such as the Merchant Taylors' School and Westgate, and to temporary exhibitions of Antiques such as that held recently at Olympia and to public bodies such as the Borough of Fulham for some special temporary use. We are anxious to extend this system widely to the schools of the metropolis, but neither staff nor funds are at present available. I have already referred to the lectures given to schools on special periods illustrated by our collections. In this connection, I should like to see type collections, small representative collections, of the period dealt with, sent on short loan to the schools concerned. It is well that the mountain should occasionally go to Mahomet. This particular mountain however is still in the air.

3086. What about fees? What is your view about them? Do you charge fees here?—On three days a week. On Tuesdays 1s.; on Wednesdays and Thursdays 6d. Normally I think entrance fees at a Public Museum are something worse than an imposition; they are an annoyance. At the same time there are persons who like to have a museum to themselves—this is my personal view—and these aloof persons should, I think, be catered for occasionally. My strong and considered view is that this Museum should be open free to the public on all days save one, when a pretty stiff entrance-fee, say one shilling or more, should be charged. I do not mean my views to have any general application outside the London Museum; the circumstances vary vastly with the size and character of different institutions. Those are my own views. They are shared by some of my Trustees but perhaps not by all.

3087. Speaking from your experience as lately Director of the National Museum of Wales, have you any suggestions you would wish to put to the Commission with a view to increasing the general utility of Museums and their contact with the public, or their power of co-operation with one another?—As the first Director of the National Museum of Wales to take control of that Museum in any considerable part of its new home, it naturally fell to me to lay down the main lines of its policy, and to those lines the government of the Museum still adheres, and seems at present likely to adhere (doubtless with much improvement) in the future. The special features of that policy are as follows:—

(i) The Welsh Museum is essentially a *field museum*; that is, it is not content with the task merely of accepting the results of other people's work and the proceeds of other people's collections; it is very glad of them, but it does not adhere exclusively to that policy. Its scientific and archaeological staff carries out systematic field-work with a view to collecting material and, above all, information at first hand. If I may so put it, the day of the old type of museum—I do not refer to art collections *per se*—is past. The notion that it was good enough to buy a prehistoric urn and to put it in a show case is, or should be, obsolete. Half, or more than half, of the historical value of that urn is lost unless the exact circumstances of its finding have been scientifically observed and recorded by a trained observer. In other words, let me

repeat, a modern museum should be a collection not merely of material but also of information. A museum specimen, whether archaeological, geological, botanical or zoological, cannot nowadays be abstracted from its environment by an unskilled collector without irreparable loss to science; and skilled collection has therefore become a primary necessity of the modern museum. To put it somewhat differently, the old museum collection was a thing of two dimensions—a framed picture, as it were; a modern museum collection must be a thing of three dimensions, a collection of objects considered in accurate relation to their various environment.

So convinced was I of the truth of this that I practically organised my staff in Wales into a sort of flying squad. Whenever a discovery was reported in any part of Wales, a trained member of my staff was sent down by car or by the next train. Moreover, members of my staff were (and are) encouraged to take the lead in the supervision of archaeological excavations and geological, botanical and zoological surveys throughout the province with which the Museum deals. I need not perhaps develop the professional advantages of this save to note in passing the admirable effect that it has on the interest and morale of the staff, but out of this readiness to participate in field-work arises another factor which was of special importance to us in Wales and is only of less importance in other regions. Our practical readiness to help, our active interest in local matters which cannot be separated from the successful prosecution of local field-work helped the Museum from every point of view. Not content with waiting for the public to come to the Museum, the Museum came to the public with the result that the Welsh Museum is rapidly becoming an integral part of the life of Wales with excellent results as regards its own collections and, I may add, without any seriously deleterious results to the Principality. I say that with more frankness because my official connection with the Museum has now ceased except in so far as I happen to be a Governor at the present time. I do not say that the conditions which apply to Wales apply in detail elsewhere; nevertheless I am convinced as a result of my experience that our other national museums could profitably develop their extra-mural activities in connection with field-work in this country. The older type of museum had—how shall I express it—a certain atmosphere of apathy which it is difficult for me to define. I need not attempt to develop this point because I do not doubt that it is one which is already fully appreciated by all those of my friends and colleagues who are more directly concerned in the matter. I do not for a moment suggest that it is possible for the limited staff of the British Museum, for example, to spend any considerable proportion of its time in the direction of ambitious excavations and surveys (although one department at least has done excellent work in this direction). But I do feel that the flying-squad idea should be developed to a far greater degree than hitherto. For example, take the question of archaeological discoveries in this country. It would cost very little to equip and maintain a light van containing the necessary materials for surveying, photography and minor excavation in connection with chance discoveries in various parts of the country. In this way, not only would it be possible to save a great deal of valuable information which is now irretrievably lost, but the knowledge that such an equipment with a trained assistant was available at any moment would help enormously to increase the local authority and helpfulness of the museum in question. I give this merely as an example of many which could be cited in connection with the various departments and provinces of any large national museum.

A second point arises out of my Welsh experience. When I first went down to Wales I found a newborn national museum and a dozen or more local museums all competing with each other and mutually

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distrustful. To remedy this state of affairs, we evolved a scheme of affiliation whereby local museums could work in official collaboration with the National Museum, could receive expert help and special loans from it and could take a sort of family interest in its welfare. This scheme has worked exceedingly well, not only by engenerating a mutual feeling of sympathy and friendliness, but by securing the permanent custody of specimens of value. That is a point I would lay special stress on. As we all know, local museums have their ups and downs, especially their downs. But under the new Welsh scheme donors are encouraged to give their specimens to the national institution with (if necessary) a request that it may be exhibited in some specified local museum so long as conditions are suitable and so long as the local institution is affiliated to the national one. This system ensures the permanent security of such objects since they can be called in by the National Museum if the local museum is allowed to fall into a state of neglect. We find that incidentally the national guarantee helps the local museums by stimulating private owners to produce and exhibit in them specimens of value which had not hitherto been entrusted to them.

I would add that in connection with the scheme I instituted in the National Museum of Wales an annual Summer School of museum technique which representatives of every affiliated museum have attended regularly for the last four or five years with mutual profit both to themselves and to the National Museum. Every year each museum is invited to send two representatives, which mostly, but not always, include the Curator, to the National Museum at Cardiff. They receive their bare travelling expenses from national funds and the remaining expenses are paid by the local institution.

3088. (*Sir Lionel Earle*): I think under the Trust of Lord Leverhulme this house was intended to be used to a certain extent for Government hospitality. Have you found from the museum point of view that is anything of a handicap?—No, I rather welcome it. The house was built for hospitality, and this in a sense keeps the traditions of the house alive.

3089. I am glad to hear you say that. The other question I have to ask is as regards fees. I notice in the memorandum which you sent in previously you objected to the one shilling fee. You state you would rather have it reduced to sixpence and you thought the revenue would not suffer a penny thereby because you would get so many more people coming in as proved by figures. Now to-day you have rather gone back on that and you recommend that all fees should be abolished except on one day?—I emphasised the fact that my views expressed to-day are my personal views.

3090. The other was the view of the Trustees?—The other is a majority view of the Trustees. I rather felt that opinion on the matter had not crystallised. The Trustees were not very sure of the matter in their own minds. I did my best at the time I sent in the memorandum to interpret their views, but I think probably now they would not disagree with the views I have expressed to-day.

3091. I do not know if I shall be in order but I should like to ask Dr. Wheeler—he came the other day with Dr. Hill of the British Museum to see me about museum casts, can you in a very few words tell the Commission shortly your views?—The matter has been in the air for some time; Sir Goscombe John raised it among others, and all the sculptors are anxious for it, but the question arose afresh in connection with the plans of the University of London for its new building in Bloomsbury. There is a possibility that those plans may include an archaeological institute and the question was whether we should allocate, or ask the University to allocate, any considerable part of this for casts. It was felt if there was not to be a National Museum of casts in the near future it would be wise for the London University to have a collection. In connection with

this question it is a familiar fact there are in London at present three main collections of that character. There is the collection of casts, almost exclusively classical casts, mostly Greek, at the British Museum at Bloomsbury. There is the well-known mediæval collection at the Victoria and Albert, and there is an extremely important collection of mediæval casts at the Crystal Palace. One cannot exaggerate the importance of that collection, although I am sorry to say it has long suffered from neglect and that, although the casts have been repaired a good deal recently and repainted, the repairs have not been happy in some cases. At the same time the Trustees of the Crystal Palace have made a real effort to put their casts in order. In quite a number of cases these casts now have a special historical importance in that they were made prior to the restoration or even the partial destruction of valuable originals. There are one or two casts at the Crystal Palace which are the only evidence now for certain monuments in their original condition or in the condition in which they were 50 years ago (for example, the casts of the arches of Shobden Church). Moreover, in one case, that of the Aphrodite of Knidos, the original in the Vatican is so obscured by artificial drapery that the cast at the Victoria and Albert is at present the only adequate representation of the work. The difficulty of the present position is three-fold. First the collections are mixed and scattered in such a way that their utility for purposes of study is reduced to a minimum. Secondly, and this applies particularly to the collections at Bloomsbury and South Kensington, the casts are so crowded as in some cases to be almost invisible and in every case to be in a position unsuitable for proper appreciation. Indeed, the collection at South Kensington is a store of casts rather than an exhibition of casts. Thirdly, the cast collections are at present regarded almost inevitably as something of a nuisance in the institutions to which they belong. I do not think I am exaggerating this point; indeed, I do not see how under existing circumstances the case can be otherwise. No organised attempt therefore is made to fill up the gaps in our cast collections, to display them historically, or to keep them and their labels up to date.

I need not perhaps labour these points, they must be obvious to a Commission such as this; but unless and until some adequate means are found for co-ordinating, displaying and maintaining an adequate national cast museum there will remain an extremely serious gap in our national facilities for study and research in the history of Art. I would add that save in the matter of accommodation the cost of bringing together and maintaining such a collection would be a relatively small one.

I think those are the only points.

3092. Dr. Hill takes entirely the same view as you do. The reason these two gentlemen came to see me was to see if there was any chance of getting the house that is being vacated by the St. Dunstan's people. I have shown them the plans. I think they are adequate in size and scope generally, provided the partitions and other things were removed. The three large rooms they seem to think would be adequate for a nucleus of the most important casts brought from these three centres. I then said—where is the money to come from. They said—unfortunately the London University has no funds. I then suggested that some patron might perhaps produce the money. We have to pay a very heavy rent to the Woods for this. It is Crown land, but it does seem to Dr. Wheeler—and Dr. Hill thought it might be—a very suitable place for a nucleus of these casts. Is not that so?—Yes. Dr. Hill has not seen the house, but from the plans he thought it would be possible.

3093. You have seen the house and you thought it was suitable?—It is one purpose for which it seems suited, although it is not nearly large enough to

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[Continued.]

meet the real need. It would contain only a nucleus and it is a pity to substitute merely another nucleus for three existing nuclei.

3094. I do not think the Government would agree to any more building there. That is the reason for our acquiring it to free the land as much as possible from building?—That rather rules out St. Dunstan's Lodge for museum purposes. Any museum I can think of that could possibly be housed there would require further buildings sooner or later and probably sooner.

3095. They might, but the whole idea of getting hold of this place is to do away with building.—A Folk Museum would not add appreciably to the buildings in the Park.

3096. (*Chairman*): What would be the objection to having the cast collections concentrated at the British Museum?—I do not think it matters so long as the cast collection is near the centre of London. Those of us who discussed the matter in connection with University teaching the other day felt that to put the cast collection into the suburbs, even as far afield as the Crystal Palace, was to minimise its utility. We felt it was desirable that even at the expense of extra cost this museum should be near to the University.

3097. (*Sir Henry Miers*): I only wish to ask one question in connection with the London Museum, that is whether loans are made or asked for from other local museums besides those in London or about London?—No. So far as my experience goes, no, but my experience is a comparatively recent one.

3098. Then if I might ask a question about the wider scheme which has been initiated in Wales so successfully, I suppose to do anything of the same sort in England would require the existence of a national English museum corresponding to the national Welsh museum. We have no national English museum at present?—The conditions are very different in a good many ways in that country. In Wales you have a compact province; it is true travelling facilities are few and far between, but it is a compact area and probably easier. I feel that if one tried to do the same thing in this country one would have to do it on somewhat different lines. What I am really driving at is the necessity which I feel for more extra-mural work on the part of our large national museums, extra-mural work rather than formal administrative co-operation.

3099. The one advantage of the Welsh system is that visitation of the local museums takes place from the National Museum?—Yes, one of the advantages of affiliation is that we give advice and assistance.

3100. Some such advice and assistance might well be given to some English local museums from some source?—I am sure that assistance would be very welcome and its cost would not be very great, but I was looking at it more particularly from the archaeological standpoint. I could give examples, but I refrain from doing so, in which local discoveries have been made and reported and help asked for and help has not been forthcoming. Even if the specimens in question had not gone to a national museum information which has now been lost could have been saved.

3101. (*Sir Lionel Earle*): We felt this point so strongly in our Department in regard to local excavations that in our new draft Bill, which has been held up on account of the financial position of the country, we have asked for powers to pay people to go and watch the excavations. That is a portion of our work. We felt it so strongly and that is one of the things the Treasury jibbed at.—That would mean a very considerably enlarged staff, but that is what I mean.

3102. It might be done voluntarily as it was done in the Northern Isles of Scotland.—It might be very difficult to get suitable men; but the whole

scheme is very much on the lines of my policy in Wales.

3103. We find that so much in our own work that we have actually included that in our own draft Bill.—This is the way our scheme works. Local papers in Wales are looked through every morning by a member of our staff. Perhaps in some obscure corner there is a reference to a discovery by roadmakers, say in Pembrokeshire. We at once get into touch with a local correspondent there, or, failing that, we send a man down on "spec" at once; and time and again we have acquired valuable material and valuable information in this way. Moreover the local people like it.

3104. (*Sir Henry Miers*): Might I ask one question in regard to the proposed museum of casts. At present the proposal is I think for casts of statues, not architectural casts.—That is rather a big problem. A cast of architectural material is very badly wanted indeed and I should like to see it included in any national cast museum. I think the need for architectural casts is as great as the need for sculptural.

3105. Nothing is more hopelessly congested than the architectural casts in the Victoria and Albert Museum.—It is so congested that it is unusable. I am quite sure that Mr. MacLagan would be the first to say so.

3106. So the scheme is one for something wider than the mere collection of casts of sculpture?—I used the words "cast museum," not sculptural cast museum.

3107. So really it would need premises of large dimensions.—Yes, it would. St. Dunstan's would not be large enough except for a nucleus.

3108. One question in regard to the Folk Museum, do you think it important this should be in or near London or would any convenient place elsewhere be suitable?—I feel that any national museum of importance ought to be in the main centre of population. We have, for example, in Regent's Park the Botanical Gardens and the Zoo. A Folk Museum is in some sense a human counterpart of the Zoo. I can think of no more suitable place or environment than Regent's Park, where it would be accessible to the ordinary citizen and not merely a place of occasional resort for the student.

3109. A Folk Museum not only to contain objects, but a collection of smaller buildings on the lines of Stockholm and other places?—I can visualise a Folk Museum which would really be part of the park. It would work in very well indeed with the ordinary features of the Park.

3110. It would be very like that in Sweden?—Yes

3111. It would require a considerable area to do the thing at all well.—But it would not mean a great incubus in the way of large architectural buildings.

3112. It is also true if it were known a site were going to be provided elsewhere that cottages could now be saved for that purpose which would otherwise run the risk of being destroyed.—We are already for many things of this kind twenty years too late and in another twenty years we shall be too late altogether. I have seen in the last ten years material disappear which was available even as late as the end of the war.

3113. There are places like West Hoathly where houses have been saved and houses like that could still further be saved if sites were available.—And when one puts those houses into a place like Regent's Park it is surprising how little space they occupy. They seem to shrink in size.

3114. (*Sir Lionel Earle*): Would you think 18 acres sufficient space for a Folk Museum?—I consider five acres would be sufficient to begin upon if that area were available at once.

3115. You think 18 acres would do for finality?—I think it would meet the needs of a Folk Museum for a century.

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[Continued.]

3116. (*Sir George Macdonald*): How much do you spend on purchases at the London Museum?—Not a penny. We have no purchase-fund at all at the London Museum. That is one of our great drawbacks. We have to rely entirely on private benefaction, which is sometimes obtainable in the case of large and valuable specimens but is difficult to ask for in the case of small things which are of equal historical importance in themselves. If a workman comes in and offers me a Saxon spearhead from the City of London for a pound or thirty shillings, I have no fund to buy that and I cannot go to a private benefactor and ask for thirty shillings.

3117. When you say in your memorandum "all the objects purchased by the London Museum," you mean not "purchased by" but "purchased for"?—Yes, I mean "purchased for."

3118. What do you regard as your particular sphere here?—The London Museum is royal and historical, in the sense that it deals with the social life of London at all periods.

3119. It was the geographical point I wanted to get at?—We deal with the London basin. We are the only museum that deals with the whole of the London area.

3120. I understand; greater London, so to speak?—Greater London. I would not like to draw an actual line on the map. It would be purely artificial, but we do deal with the history of the London basin. We go up as far as Kingston and down as far as Erith. There is no real hard and fast line.

3121. That being the case, do you ever come into conflict with other institutions in London?—That question is a little difficult to answer. I have never come into personal conflict; but I suppose that the spheres of certain museums do overlap. The Guildhall Museum, for instance; we do not actually come into conflict with that Museum because so much material is available for the area with which the Guildhall deals that there is plenty for each Museum. We obtain as much Roman and mediæval material as we require.

3122. You have nothing the Guildhall would like to have?—Oh, yes, and *vice versa*, but at the same time I do not think the two Museums conflict. The general purpose of the London Museum and its royal and historical interests is very different from that of the Guildhall which is confined, of course, to the interests of the City.

3123. What about the British Museum?—I feel the relationship between this Museum and the British Museum is comparable to that with the National Museum of Wales or the National Museum of Scotland. My view is that something of the best of everything should be in the British Museum, but the British Museum cannot hope to illustrate in detail any given locality, and many things which are of extreme historical interest in connection with the history of the London area cannot be given space there. There are many things that could be exhibited here which could not be exhibited there. I will give an example. Last summer we carried out some excavations within our area, at Brentford. There we found the remains of a Roman pile-building together with potsherds and other relics which have no intrinsic value but are of extraordinary value in their historical association with their particular site. In this Museum we can to a certain extent reconstruct that site. We can show the relationship of these small relics to their historical environment. There we have a piece of London history on too minute a scale to find a place in a big national collection. We can illustrate local history in detail to an extent which a national collection could not possibly attempt.

3124. Do you think the British Museum authorities would accept that view?—I think so. I think that would be their point of view to a large extent. There are, of course, always border-line cases.

3125. I have heard complaints that when anything is dug up in London of extreme interest, the London Museum want to have it, the Guildhall want to have

it if it came from the City and there was nothing for the British Museum at all?—I think at the present time the relations between the two institutions are extremely friendly and they have evolved a rough and ready working basis.

3126. You qualify that by saying at the present time. What I want to get at is, do you think there is any room for any sort of machinery for having something in the nature of a permanent understanding between institutions of that kind?—I certainly do.

3127. Can you make any suggestions in that direction?—I do not feel any formal arrangement as between a local Museum in England and the British Museum, for example, is necessary. I think, as I say, that the local Museum illustrating local history in detail has a function of its own which is sufficiently obvious to avoid conflict except in very rare instances. We have the London Museum which illustrates the area of London and we have in the City the Guildhall which illustrates the City of London. There is bound to be a certain overlapping and I look forward to the day when our present friendly relations will be more firmly cemented. I think we shall have to work gradually in that direction, but I see a day when the two Museums will work in affiliation. I think it would be advisable, for example—I do not know how far I am justified in giving evidence on a point of this kind—but I feel it is advisable that the Lord Mayor of London should be an *ex-officio* trustee of this Museum, and I think it possible that the two Museums may ultimately be persuaded to pool their resources, illustrating one period, perhaps, in the City of London and another period here.

3128. Then to extend that to a much wider sphere. We have had it suggested to us there ought to be some sort of what shall I say, combined body which looks after the interests of all the museums and does battle with the Treasury for museums as a whole. Would you look with favour on a suggestion of that kind?—A sort of clearing house for museums. So much depends on the particulars of the scheme. It is a matter I have not considered in detail. Can I ask you on what lines a scheme of that kind might be expected to work?

3129. I am asking you?—I am afraid my answer depends to a large extent upon the details.

3130. Various suggestions have been made to us. It has been suggested that all museums including yours should be put under the Board of Education?—That I am definitely against, not that I have any antipathy to the Board of Education, but I feel that Lord Crawford and others were right in insisting upon the *personality* of individual museums. They have grown up with different and individual traditions behind them. Their different traditions are expressed by different forms of government and to throw them now into one mould would be a pity.

3131. Do you feel you are able to tackle the Treasury Goliath singlehanded?—I do not feel that the Treasury is a Goliath. I think the Treasury is a perfectly friendly and reasonable body.

3132. That rather suggests you are a David?—Oh no. The Treasury can do a great deal more than it has done. There are many obvious gaps in our estimates which I feel convinced the Treasury ought to fill, but the Treasury have been on the whole extraordinarily reasonable.

3133. I gather you would be entirely in favour of maintaining the independent status of the museums rather than of combining them, rather than of having one Board to go and tackle the Treasury for more?—Yes.

3134. I mean a sort of combined body?—A sort of Museum Trade Union?

3135. Yes.—No, I do not feel a Board of that kind would really serve any useful purpose, but I should like to have time to think the matter over more fully than I have done.

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[Continued.]

3136. Then two questions about the Folk Museum. You said you felt any museum of that kind ought to be in the larger centres of population. Does that mean you would not have a Folk Museum for Wales in Cardiff?—That is another aspect of the same question you raised just now. Yes, I feel it is very desirable that in the Welsh and perhaps the Scottish Museum and in the large English Museums there should be sections devoted to local folk history and illustrating that folk history in greater detail than it would be possible in a large national collection.

3137. Still you would have Welsh objects in the Folk Museum in London?—Yes, we should go to Wales and the Highlands and Ireland for a great deal of the material which has been wiped out in the South of England.

3138. Now the other point is this. In reading your memorandum it struck me something of the sort you mention there is done by the Science Museum. I understand they have collections, what I might call historical collections; is not that so?—Yes, in my printed memorandum I refer to that.

3139. Will you remove those from there and put them in the Folk Museum or have them in both?—I feel in regard to that as I do in regard to the overlapping of the British and Victoria and Albert Museums.

3140. You are a convinced overlander?—That is taking it too far. I think there is an unnecessary amount of overlapping, but that overlapping to a large extent can be re-adjusted by enlightened Boards of Trustees and enlightened official staffs.

3141. But not by an enlightened combined board?—I do not know whether any combined Board could be sufficiently enlightened to avoid all overlapping.

3142. (*Sir Martin Conway*): Talking about the museum casts, is it not the fact that satisfactory housing for museum casts would necessitate a very large building?—Like the Trocadero.

3143. Is not the Crystal Palace the only place where you can house such a collection?—Someone mentioned in this connection the Alexandra Palace.

3144. That is more difficult of access than the Crystal Palace. After all the Crystal Palace is very easy of access and would it not be a real use for that enterprise?—I think it would.

3145. Would it not be the ideal place for the collection of casts?—I think in many ways it is easily the ideal place.

(*Sir Lionel Earle*): You did not find it very convenient for the Imperial War Museum.

3146. (*Sir Martin Conway*): For casts I think it would be a very good place.—Conditions are very much easier than they were. There is an electric train service now.

3147. If you congregate all these things within the range of one explosive bomb in the future you will have all your museums destroyed at once. If you bring everything together into the heart of London you are exaggerating the peril to these things.—But I am an overlander.

3148. Have you any connection with the Soane Museum?—No.

3149. Do you ever borrow anything from them?—I do not think the occasion has arisen.

3150. You spoke of what amounted to a Federation of local museums; such a Federation would no doubt be a very good thing; how would you attempt to bring it about?—I feel a Federation in Wales should be under the Welsh Museum. A Federation in Scotland should be under the Scottish Museum. The difficulty arises in England, which is such an inchoate province. There is no English national museum. Every time we are up against that difficulty.

3151. After all if it was under the Board of Education the Victoria and Albert could be the national museum. If all these museums were under the Board of Education most of these local museums are connected with the Board of Education one way or another; they get loans.—Yes, but I think most

of them are only remotely connected with the Board of Education.

3152. Would not that be the only body that could federate them, the Board of Education?—I am not quite sure. I should not like to answer that question.

3153. You spoke about payment of an entrance fee of 1s. or 6d. and getting £1,000 a year. How would you view a universal entrance fee of one penny, except on one day of the week?—As at Kew Gardens? No, I think there are many children who might very well come here without a penny in their pockets, and they should be admitted.

3154. They would get in on one day a week?—Except on one day a week?

3155. Yes—a universal penny entrance fee in all the Museums.—I am against that. I think people who like to pay to have a place to themselves might reasonably expect to have one day in seven. I think a charge of any sort on most days is an irritation.

3156. No one would object to paying a penny?—I should, I think, object to paying it. Perhaps it is merely the physical act of paying, but it is an annoyance.

3157. How many visitors do you have?—About 300,000 a year.

3158. If half paid a penny, you would be just as well off as you are now.

3159. (*Sir Courtauld Thomson*): Are the lectures to students on two days a week given on pay days?—They are given on varying days. At present they take place on Mondays and Fridays, neither of which is a pay day, but in any case lectures to students and to classes conducted under the Museum are run free.

3160. The abolition of a fee would not affect the work of the students?—No.

3161. (*Sir Robert Witt*): You referred, I think very properly, to the especial educational character of your Museum. You do feel that it is distinguished from other Museums by its special educational character as opposed to research and exhibition?—No, I do not know how far it is separated from other Museums in that respect. I can only say we make a special effort to cater for school children in the matter of lectures. We do it systematically through the Education Officer of the County Council, and through the various Secretaries of Schools. I am not quite sure how far other Museums do that. I expect some of them do. We certainly cater for research too, and shall increasingly do so as time goes on.

3162. In view of its strongly educational character, do you consider that one lecturer—apparently from your memorandum he is only a part-time officer—is adequate?—No, and for two reasons. In the first place I am the only full-time member of the staff, and the lecturer has other duties to perform as well as lecturing, although he does those rather by good grace than by official necessity. But I feel that the position of "lecturer" is a wrong one, that no single member of the staff should spend his whole time giving lectures. I feel the task of lecturing ought to be shared between, say, two junior members of the staff who shall otherwise be engaged in the general work of the Museum. Lecturing, especially to schools and so on, deadens a man very quickly; he becomes a machine almost inevitably, and I think it is desirable that a lecturer should have other duties to perform in the Museum as well, and should take a part in the general life of the institution.

3163. I notice you mention men. I suggest it would be suitable and advisable that you should also have women lecturers.—Just at present the task of lecturing has been deputed, by authority of the Trustees, by the Assistant Keeper, who normally gives them—he also holds the post of lecturer—to my wife, who has academic and other qualifications for the work. That is only a provisional arrangement with the sanction of the Trustees, but I find

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it does work satisfactorily, and that a woman perhaps has more patience, especially with the younger children, than the mere man has.

3164. On the question of overlapping and the Guildhall Museum, I was going to ask questions on that, but I think they have already been asked. I would only like to ask you this—do you not think that as between the Guildhall and the British Museum a system, whether formal or not, of loan, and possibly even of exchange, might be advisable in the interests of all the Institutions?—Yes, I feel that strongly. I feel that a system of loans as between the three Museums, ourselves, the Guildhall and the British Museum, would conduce to the utility of all three. We might, for example, assemble in this Museum for a given period all available relics from London of a certain epoch, or a certain phase, and then pass them on. It would be very useful to have assembled at one spot for a period of time all the available relics relating to any given period of history, and I think a system such as you suggest would help in the solution of the slight difficulties which exist at present.

3165. On the question of the Folk Museum, I read your memorandum with the greatest possible interest, and I am assuming everyone would consider such an Exhibition advisable and desirable. Have you thought of making that need clear to the public with a view probably to eliciting the sympathy of some generous benefactor who would like to distinguish himself by breaking new ground in that direction?—I have not done so yet. Sir Henry, in his great volume on Museums, drew

especial attention to that need, and I was rather hoping that this Commission might see fit to underline the need also, and that that might lead to a satisfactory solution of the difficulty. It would be a pity to cut across any official action of the kind, even if one saw a way of doing so.

3166. That was why I raised the question?—I feel it is the most urgent of the outstanding needs in connection with our National Museums at the present time.

3167. With regard to casts, the suggestion has been made of another nucleus in Regent's Park, and I think Sir Martin Conway has suggested that they should be collected in the Crystal Palace. Do you think, supposing there was another nucleus such as Sir Lionel Earle suggested, it would be possible to get the different holders at present, the British Museum, the Victoria and Albert Museum, and the Crystal Palace, to give up their most interesting casts to make this nucleus? Would not they want to keep their best things and get rid of the rest of them which would take a great deal of room and would very likely be duplicated? Would not that be something of a difficulty?—I have no authority to answer that question, but I may say, rather privately, that I understand there would be no difficulty.

(Sir Lionel Earle): That is my information.

(Sir Robert Witt): I am very glad to hear that, and hope it may be so.

(Sir Lionel Earle): I believe that is so.

(Chairman): We are greatly indebted to you, Dr. Wheeler.

(The Witness withdrew.)

The Rt. Hon. H. A. L. FISHER, F.R.S., LL.D., D.Litt., called and examined.

3168. (Chairman): We are much obliged to you for coming. Speaking from your ministerial and administrative experience, what changes would you suggest in the present government of Museums, conducing to better co-ordination, better educational facilities, and more active contact with the public?—(Mr. Fisher): I cannot speak from direct knowledge as to the extent of the defects implied in the question, but I should expect to find under all three heads — better co-ordination, better educational facilities and more active contact with the public—that there was great room for improvement and I would suggest that probably the best means of co-ordinating the activities of provincial Museums and of increasing their educational usefulness would be (a) the inclusion of representatives of the Provincial Universities and of the local educational authorities of the County upon the Governing Bodies of these institutions, and (b) the provision for periodical conferences of Museum directors in each County or perhaps in certain groups of Counties.

3169. Are you in favour of a Minister representing the interests of Museums in the Cabinet, and, if so, what Minister would you suggest?—I am in favour of a Minister representing the interests of Museums in the Cabinet. Who that Minister should be would to some extent depend on the question whether the Commission decides that Scotland should be given separate treatment. If the Scottish Museums are to be treated separately, then presumably the Secretary for Scotland would represent their interests. If, on the other hand, the Scottish Museums are treated like the Scottish Universities, which equally with the Universities of England and Wales are subjected to the inspection of the University Grants Committee, the appropriate Minister would seem to be the President of the Council, seeing that the jurisdiction of the Privy Council, unlike that of the President of the Board of Education, extends to Scotland as well as England. The President of the Council already exercises an official hegemony over a certain category of intellectual

interests. If a University College wishes to be a University, the application for a Charter goes to the Council Office. The President of the Council again presides over the Council for Civil Research which is a Committee of the Cabinet reinforced by experts, and over the Committee of Industrial and Scientific Research. He is generally an elder statesman who possesses great authority with the Cabinet. My experience is that he consults his colleague at the Board of Education on all questions where educational interests are involved. It would probably be expedient that the President of the Council should have at his elbow an advisory Council, analogous to the Council for Civil Research, of which the President of the Board of Education should be an ex-officio member as well as the Director of the British Museum, a certain number of representatives of the Standing Committee of the British Museum and some others. It would be the duty of the Secretary of such a Committee to supply a periodical synopsis of Museum work throughout the Kingdom.

3170. What form of co-ordinating body would you suggest which would, at one and the same time, bring the Museums and Galleries into closer contact with one another and preserve their individual responsibility?—I can think of nothing better than that there should be periodical meetings of Museum directors analogous to the meetings of the Vice Chancellors of Universities, and that those meetings should be supplemented by meetings of Museum directors in each County or group of Counties.

3171. At what intervals are the meetings of the Vice Chancellors held?—I think they were started during the War. Lord Balfour summoned the Vice Chancellors to a meeting at the Foreign Office in the first place, in order to see whether overlapping could be avoided, and there have since then been annual meetings which I think Sir Henry Miers would say have been very useful.

(Sir Henry Miers): Yes.

3172. (Chairman): Was there some reluctance on the part of the Vice Chancellors?—At first I think from Oxford and Cambridge.

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3173. With regard to the Trustee system, are you in favour of its maintenance, or would you prefer departmental control such as that in force at the Victoria and Albert Museum? Does your predilection for one system or the other go so far as to make you advocate a change in the present arrangement?—I have seen something both of the Trustee system (having been a Trustee of the British Museum since 1915) and of departmental control, owing to my period of nearly six years service at the Board of Education. Both systems seem to me to work well. The Board of Trustee at the British Museum is certainly anomalous. No one setting out to compose a Board of Trustees now would create such a body. But, strange as its composition may seem to be, the Governing Body of the Museum does fulfil one of the primary purposes for which it was appointed. Owing to the exceptional authority of its members, it is able to impress both the Government and the public. The Archbishop of Canterbury, the Lord Chancellor, the Prime Minister, the Speaker of the House of Commons, the Secretaries of State, are all Trustees, and there is no danger therefore that the needs of the Museum will not be adequately impressed upon the Cabinet and the two Houses of Parliament. Moreover my belief is that the Standing Committee of the Trustees, which is the real Governing Body, is keenly interested in the Museum and able to give to the Director and his staff the kind of support with the country and the Government which they need, and the kind of wide practical counsel which is best calculated to supplement their specialist experience. On these grounds I would recommend the continuance of the existing system at the Museum. It does not, however, follow that the Trustee system would be equally effective in every case. The value of the Trustee system at the Museum depends upon the great weight of influence and experience which happen to be enlisted in the service of that institution. Such a body as the British Museum Trustees, however, cannot be easily or often repeated. There is something to be said in favour of the continuance of the present relations between the Board of Education and the Victoria and Albert Museum, and something to be said on the other side. The Victoria and Albert Museum is essentially an educational Museum. Its annex at Bethnal Green in particular performs a most valuable educational service among children and young men and women in a poor part of London, and as Mr. Maclagan has testified the officers of the Board are able to render the Museum very valuable service in questions of establishment and finance. On the other hand all Directors have not taken Mr. Maclagan's view. I can conceive that if the Secretary at Whitehall is constantly overruling the recommendations of the Director at South Kensington (which his official position entitles him to do) the relations would not be easy, and there may be a grain of truth in the allegation which is sometimes made that since recommendations to the Treasury affecting the interests of the Museum constitute but a small fraction of the Board's vote they are not pushed with the required insistence upon the Treasury. It should, however, be remembered that the President of the Board, as a member of the Cabinet, has means of direct influence, which, if he be interested in the Museum, he is able to exert. The President of the Board has, however, very little time (I am of course only speaking of my own experience) to attend to affairs in South Kensington, however much he may be interested in the work. If the President of the Council were given a general oversight over Museums, he would presumably answer for Museums in the House of Lords, while the President of the Board of Education would answer for them in the House of Commons. The two Ministers would have to be in the closest possible touch with one another.

3174. I take it that you do not advocate any immediate change either in the Trustee system or in the Departmental system?—No.

3175. Both seem to work fairly well?—I think so.

3176. With regard to the Natural History Museum, do you think that the interests of that Museum would be served by a permanent panel of Trustees mainly interested in Natural History? I have in mind something analogous to the Tate arrangement?—I am inclined to think that the Natural History Museum at South Kensington is now strong enough to stand on its own. The claims of natural science are far more widely appreciated now than they were when the present arrangement was initiated, and the direct relevance of certain branches of Zoological enquiry to problems of public health and administration is now so widely realised that there should be no evil effect attendant upon the severance of the Natural History Museum from the British Museum, provided that the Body of Trustees is influential and that a Cabinet Minister is made to feel that the care of the Museums is one of his responsibilities.

3177. (*Sir Robert Witt*): In the Louvre, which I think to some extent corresponds to the British Museum and the National Gallery and other Galleries in that it contains works of Art of all kinds, they have, I think, what they call a *conseil d'administration* which is responsible for the whole of the Art treasures. Do you consider that that works well?—I have always understood it did, but I have no valuable knowledge about it.

3178. The idea has been put before us that it might be advantageous to have some kind of body—various kinds have been proposed—the object of which would be to correlate, and perhaps to some extent to define and control, the Museum policies of the great National Museums. Do you think that any body of that kind would fill a useful purpose?—I think it would be a little difficult to have a super-Council over the Trustees of the British Museum without profoundly affecting the composition of that body.

3179. Would your objection hold equally if it were only of a consultative character, and without executive power?—I think the Trustees of the British Museum would certainly appreciate advice given by a body whose duty it was to view the position of Museums throughout the country.

3180. Perhaps I should say the kind of body I have in mind is a body which would have upon it representatives of each of the great National Museums, would have also on it representatives of private collectors, outside business men, such an institution as the Museums Association, and perhaps the National Art-Collections Fund as representing the Museums interest of the Nation. Would a body of that kind seem to you at all useful in co-ordinating policy and bringing influence to bear upon the Government in matters that concern all Museums alike?—I should prefer the suggestion that I made in my evidence in chief.

3181. Have you thought of a body which would merely act as a kind of clearing house for Museums, that is to say to which questions which concern them all might be referred merely for ventilation and consideration?—My conception was that if you had periodical meetings of the directors with a permanent secretary, the object would be served.

3182. In that case, there would only be the view of the Directors, and the directorial mind is not necessarily quite the same as the mind of the public or the collector or the business man.—No, that is perfectly true. You want to reinforce your conference, I think, with representatives drawn from a wider field.

3183. Shall I be right in saying that preference for your own scheme is founded upon your scheme involving executive power?—My view is that it is desirable that there should be a Cabinet Minister who would sustain the cause of the Museums with the Government, and that if you have a Cabinet Minister he must have some Committee to advise

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him. The precise composition of the Advisory Committee I have not fully considered, but I think he could not act without an Advisory Committee, just as the President of the Council has an Advisory Committee to advise him on scientific and industrial research, and on civil research generally and the President of the Board of Education is advised by his officers.

3184. There is, of course, at present what is known as the Fine Art Commission.—Yes.

3185. That is something of the kind of body I have in mind, which functions with more or less success without any Cabinet Minister or official connection with the Government. Do you think that is promising from the point of view of some similar co-ordinating body of an advisory character?—In all probability, yes.

3186. (*Sir Martin Conway*). You have spoken of meetings of the Museum Directors. Is it not the case that there is an Association—I know I was President of it on one occasion, although I do not very well remember its name—I think it was the Museum Directors?—Yes.

3187. Is it the Museums Association?—Yes.

3188. They have an annual Congress that ought more or less to fulfil the function you have in mind.—I do not quite know how far they consider the problem of overlapping.

3189. They deal with their interests as a whole but you would have provincial assemblages of these Museum Directors.—I should have thought that such meetings would be a useful supplement.

3190. In addition to a general assemblage. Is it not your experience that that is rather what you might hope would be efficient in the future, rather than what you would expect to be efficient in the present?—That is so. My view is rather founded upon the analogy of what is now going on. In the field of education we have a periodical education exhibition in county towns and the country teachers come in, with the result that the work in the country school is very much improved, and I should imagine that if you got the Museum Directors together it would have a good effect.

3191. As a matter of fact, that is promoted by the Board of Education?—It is.

3192. And you have no such body capable of acting in the case of Museums. The result is that you get the Museum Directors together without any very expert advice or assistance. Supposing all the Museums were under the Board of Education, you could do with them exactly what you suggest and with efficiency and use, but a mere assemblage together of the directors of the local museums in the parts of the country I have in mind would not shed much light on anything as things are at present?—No real improvement is ever effected in this country except through finance. It is a grant in aid—

3193. —which is the real lever?—These museums have none.

3194. Is it not the fact that we should regard—as I think the Commission has shown it regards—museums as a great factor in education?—Certainly.

3195. In national education?—That is so.

3196. Is not the natural body to be representative of museums the Board of Education?—Certainly, if you are going to separate the Scottish and English museums, the present Board of Education would be the natural Ministry.

3197. Would it not so obviously be the natural Ministry as to be a strong argument for separating the Scottish from the English group and leaving the Scottish, like Scottish education, under the Minister? Is it not the fact that in looking forward to the future, the organisation of museums in the future and what they can accomplish, we have primarily to regard it as an educational problem and to regard the inter-relation between the educational authorities throughout the country and museums throughout the country as a vital matter?—Certainly.

3198. Under those circumstances, surely it must be the Board of Education if it is to be efficiently organised?—Not necessarily. The President of the Board of Education would obviously have to have a great say, but a number of intellectual interests are now being dealt with by the President of the Council on the scientific side, which have an educational aspect.

3199. That is only one factor?—That is only one factor.

3200. That same factor could be easily overseen by the Board of Education. I would like to ask one more question. That is with regard to the British Museum Trustees and the Victoria and Albert Museum. If there were to be any kind of national organisation all museums would have to come together. Would you feel obliged to supersede the Trustees or to put the Victoria and Albert Museum all in one group under a common head?—It would not be necessary.

3201. Granted they worked as well as they do now?—It would not be necessary.

3202. If I remember aright, when the Victoria and Albert Museum was built, the new one, and there was a question of reorganisation of the whole collection, the permanent official at the Board of Education entirely over-rode all the opinions of the experts as to how the collection should be fundamentally arranged, with the result that they are arranged as they now are, that is to say there was on the one hand a wish to have the chronological sequence, and on the other hand a wish to have, for instance, all the ivory work put together, all pottery put together, regardless of the chronological sequence. There was, as I understand, a desire on the part of experts that it should be chronological, but it was overruled by the permanent Head of the Board of Education who ordered that it should be arranged as it is. Is that a satisfactory system, where such a thing as that could take place on the decision of one man?—I think the Minister must have some expert advice.

3203. We are most of us I suppose members of Boards of Trustees of one kind or another, and speaking from my own knowledge I do not think any of the Boards would at all like to be over-ridden by a superior Council of some sort or kind. They are perfectly willing to be, as they now are, under the Treasury, which does as a matter of fact communicate with them all now, but the proposal is to substitute for the Treasury—with which we have a very amicable arrangement—an Advisory Council. Would you think that was an improvement?—I think the existing relations between the British Museum and the Government are satisfactory, and I think they are satisfactory because of the great authority which is enjoyed by the Trustees. Where you can get a body of Trustees of equal or analogous authority, then I think they can be trusted to safeguard the interests of the institution for which they are responsible. If you can get a very strong body you can deal with the Treasury.

3204. (*Sir Richard Glazebrook*): I speak solely with regard to the Science Museums. I think you have said that so far as the Natural History Museum is concerned you think it might stand on its own legs?—Yes.

3205. That is to say it would no longer be part of the British Museum and no longer subject to the Trustees of the British Museum?—I do not think it would suffer from the severance. I think the importance of science is sufficiently well recognised now.

3206. You are aware that it is probable that a Geological Museum will be built shortly at South Kensington?—Yes.

3207. Then there will be three Science Museums there, the Natural History Museum, the Geological Museum and the existing Science Museum. Each of those museums is subject to a different body, a different system of government. Have you any views as to the possibility of reconciling that position?—

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[Continued.]

I should have thought there ought to be a single body.

3208. A single body?—Yes.

3209. Have you been able to look at the evidence given on that point by Sir Arthur Keith?—No, I have not seen it.

3210. May I just recapitulate? Sir Arthur, I think, in his evidence to the Commission, considered that for each of those museums there should be a separate executive Council or Committee consisting of a certain number of experts and a certain number of outside people interested in museums; then that that there should be a sort of superior Council dealing directly with the Minister formed in part from members of those Executive Committees, and possibly from outside, who would deal with questions of general interest to all of the museums, administrative questions and that kind of thing, and I suppose probably the finance question. Do you think any scheme of that sort would be a feasible one?—Yes.

3211. You know the system of the Department of Scientific and Industrial Research whereby there is an Advisory Council advising the Minister, and there are a number of Boards and Committees that have executive work connected with various researches—the Fuel Research Board and so on. Could a system of that kind be introduced with regard to museums having an Advisory Council something such as Sir Arthur Keith suggested, advising the Minister directly, and Executive Committees working in connection with that, and to a certain extent under that?—That was rather my suggestion.

3212. That was your suggestion. If that were done, would you suggest the President of the Board of Education or the President of the Council?—I think that would depend upon the decision taken as to Scotland.

3213. I have heard it said that at present the Department of Scientific and Industrial Research is concerned, and properly concerned, solely with research questions, that museum work is not solely on research questions but is to a large extent educational, and that for that reason it is not perhaps so desirable that the museums should be connected with the Research Department as with the Board of Education. Apart from the Research question, have you any views on that point?—No.

3214. (*Sir George Macdonald*): I think we are all interested in your suggestion of the Lord President of the Council. I presume your idea would be that he should speak not merely for the museums in the narrower sense of the term, but also for the Galleries?—Yes.

3215. You mentioned a possible analogy in the University Grants Committee. That also I think has been discussed but there is a difficulty in having a Grants Committee?—The difficulty I take it is that there are no grants.

3216. The individual museums have no financial autonomy apart from the Treasury. It is not a case of the Treasury giving assistance on the advice of a Committee, but of the Treasury financing them altogether. You spoke of the Advisory Council, and I think you indicated what its position would be, did you not?—I made some tentative suggestions.

3217. Were those suggestions intended to be complete, so to say?—No, I did not intend them to be complete, but if the Commission decides that the Scottish Museums and the English Museums should be treated alike and placed under the same authority, and further recommends that there should be a Cabinet Minister responsible for these interests, that Cabinet Minister must be the President of the Council, who will need to be advised by an Advisory Council which will give him advice on Museums and Galleries, just as he receives advice on Civil Research and also on Industrial and Scientific Research, and it would also be essential that the President of the Board of Education should be one of the members of that Council.

3218. You mentioned the President of the Board of Education, and the Director of the British Museum, and certain members of the Standing Committee of the British Museum. Did you mean that they would be the only representatives?—No. They would be essential.

3219. What size of Council would you suggest? There are the interests of the Science Museums to consider?—Yes. I would rather not give a figure. That would have to be gone into very carefully.

3220. And the interests of the Picture Galleries. It would mean rather a large Council, would it not?—Yes. It would be divided into sub-committees.

3221. I gather that you think the Natural History Museum is strong enough to stand by itself?—Yes.

3222. Would you contemplate the creation of a body of Trustees as nearly analogous as possible to the British Museum Trustees?—I would, assuming always that there were a demand for separation.

3223. Do you think there would be any serious difficulty in separating those two?—I should not apprehend any difficulty in separation if there were a demand for it on the part of science.

3224. I have heard the possibility mooted of what one might call an exchange, the Natural History Museum going to the Board of Education, and the Victoria and Albert Museum going to the British Museum Trustees. Would that have any advantages, do you think?—No, I do not think so.

3225. We have been told that there is admittedly a considerable amount of overlapping in certain departments between the Victoria and Albert Museum and the British Museum. There is the department of ceramics, for instance. Is it not a possibility that if the Victoria and Albert Museum came under the same general control as the British Museum, that might reduce it to a minimum?—Certainly. On the other hand I am not one of those who are very much horrified by a little overlapping. I think everything at the Victoria and Albert Museum is so beautifully shown, the building is so much better constructed from the point of view of exhibition than the British Museum, that there is some justification for duplication.

3226. We should all like as many museums as possible if we could afford it. There is one other question that I want to put to you, because you have had experience not only at the Board of Education and as a Trustee of the British Museum, but you have also had very considerable experience as a citizen of a notable provincial city. Have you any views about the exchange of pictures, say, with galleries like those at Manchester and Liverpool and so on?—I think exchange is always valuable, and it should be carried out on a much larger scale.

3227. You would be entirely in favour of that?—Entirely.

3228. We found considerable difficulty raised when that suggestion was made. We have had the point put to us that no picture of any importance ought to go outside London, even temporarily. You would not agree with that idea?—I am no judge of the risks of transit, but if they can be reduced to a minimum I think exchange would be valuable from the educational point of view, in provincial cities.

3229. Having been a citizen of Sheffield I suppose you appreciate the point that you helped to maintain the British Museum and the National Gallery here, and also a local museum?—Yes.

3230. (*Sir Richard Glazebrook*): I am not quite sure whether one or more advisory council has been considered or discussed. Do you consider that one advisory council should deal with all the museums, Science and Literature and Art, or that there should be one dealing with scientific matters and another with artistic things?—I always anticipated that the Council would be one Council and should divide itself into branches according as it had to deal with science or art or learning.

3231. (*Sir Henry Miers*): In the event of there being a Minister charged with the interests of the Museums of the country, what would be his relation

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[Continued.]

to the local museums which receive no grants in aid but are entirely dependant upon their local authorities?—He would, of course, have no executive power and no power of influencing policy unless they chose to be guided by recommendations which came from his office; but we certainly found at the Board of Education that the "Suggestions to Teachers," which are not in any way mandatory, have a very considerable influence, and I should imagine that if you had a Minister in charge of the museums, assisted by an advisory council, any recommendations or suggestions would be very carefully considered.

3232. The local authorities are generally very jealous of their own responsibilities in these matters in running their own museums?—Yes.

3233. I do not quite see what the effect would be on the museums of the country, if any effect resulted?—It is quite problematical. It would depend on the strength of local prejudice on the one hand, and the value of the advice tendered from the Central body on the other.

3234. (*Sir Lionel Earle*): I am very much struck with this idea of yours as regards the Council being an advisory Council to the Minister, but would that Council advise on the sort of question I am always up against in my own department, namely, when the estimates are being prepared and various Museums of Scotland and England are asked for their requirements, I notice that although they have been warned since the War that the financial position of the country necessitates great economy some Museums make great demands, while on the other hand the poorer Museums manage on extremely little. Would a Council of the sort you suggest be able to advise the Minister as regards the proportion which ought to be allotted to the various Museums, because I find it impossible as an official. Those are the sort of questions I constantly come up against with the Museums, and it is a direction in which I should rather like some co-ordinating body looking into the whole thing and which could say "We think the British Museum are entitled to £16,000, the Victoria and Albert Museum to £14,000 and the Scottish Museum to £5,000, and so on." There is no doubt about it that the Directors—and I am not blaming them—at some places open their mouths very wide, while others are extremely modest in their demands.—A similar problem confronts the University Grants Committee which makes its periodical tours and which does advise as to the allocation of the grants.

3235. Therefore a Council such as you suggest might be able to advise the Minister on such points as I have mentioned?—I think so.

3236. It is something of a co-ordinating Committee between the Museums to which, from my departmental point of view, I attach so much importance.

(*Sir Martin Conway*): Is not the Treasury the body that co-ordinates those things?

(*Sir Lionel Earle*): They are in no better position than I am. They leave it largely to us and we have to do the best we can.

(*Sir Richard Glazebrook*): In the Department of Scientific and Industrial Research it is one of the

duties of the Advisory Council there to go carefully into those matters.

3237. (*Sir Lionel Earle*): That is rather on a different scale. I heard you say, Mr. Fisher, that the present director of the Victoria and Albert Museum, Mr. MacLagan, was perfectly happy, and he gave evidence to that effect. When I asked him why he was so happy, he gave as his reason that there was no interference with the Museum. That is of course a very happy relation, and I was delighted to hear it, but it has not always been so in the past?—No.

3238. (*Chairman*): You spoke about County meetings of Museum Directors. Who in your judgment would call those meetings together, and who would direct the proceedings?—I should imagine that if you had such a body as I indicate, an Advisory Council in London, they would suggest that certain provincial gatherings of Directors and Governors of Museums might conveniently take place at certain times, and that after informal conferences in the different areas—the unit would not necessarily be always a County but a group of Counties, possibly round a University—it might be arranged by friendly agreement that the summonses should be issued by the Vice-Chancellors of the Universities or the Chairman of the County Council.

(*Sir Henry Miers*): In connection with that, there is at present a scheme by which the Museums of Cheshire and Lancashire combine for periodical meetings. They are meeting next week. That is a spontaneous arrangement made by the Museums themselves. The Directors all meet. So that it is quite clear that the thing can be managed. There are two Counties doing it at the present time.

3239. (*Chairman*): Your idea would be to bring the Universities into much closer touch with the Museums than they are at present?—I think that is important.

3240. On a matter of present practice, the Natural History Museum is governed by a special panel of British Museum Trustees?—It is run by the Standing Committee which meets alternately at Bloomsbury and South Kensington.

3241. There are no specialists, no panel of those specially interested, in Natural History questions?—No.

3242. Would some arrangement of that kind be desirable?—The theory of the British Museum Trustees is that they are not specialists. We have amongst our Trustees some very eminent specialists in Natural History, but that is rather accidental.

3243. (*Sir Richard Glazebrook*): I think there are on that Standing Committee some distinguished Scientists?—There are. As a matter of fact, I should doubt whether the experts in Natural Science would tell you that the interest of the Museum has suffered by the present composition of the governing body. It is very highly anomalous, and, as I said in my evidence in chief, I do not think the Museum would suffer by its severance.

3244. (*Chairman*): Some of the Trustees are liable to the accusation that they are passengers on both occasions?—That is so.

3245. We are greatly indebted to you, Mr. Fisher.

(*The Witness withdrew.*)

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[Continued.]

TWENTY-FIRST DAY.

Friday, 19th October, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.
 A. E. COWLEY, Esq., D.Litt., F.B.A.
 Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
 Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.
 Sir HENRY MIERS, D.Sc., F.R.S.
 Col. Sir COURTAULD THOMSON, K.B.E., C.B.
 Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).
 Mr. J. R. CHAMBERS (*Assistant Secretary*).

Mr. R. L. HOBSON, Keeper of the Department of Ceramics and Ethnography, British Museum,
 called and examined.

3246. (*Chairman*): We have been told that the Departments of the British Museum are in general arranged to represent various civilizations, and those of the Victoria and Albert particular arts. Is not the Ceramics Department at the British Museum rather an anomaly? What would be your views upon that?—Perhaps I may be allowed to read a few notes I have already made. I think it will be advisable to go a little bit into the history of the collection to lead up to the justification of it. I take it that the actual name "Ceramics Department" is not a matter of much moment to you. What you are interested in particularly is the contents of it. Though the Department of Ceramics and Ethnography was only established in 1921, it is not to be supposed that the ceramic collections of the British Museum are a recent growth. Quite the contrary. For the one hundred years previous to 1852, when the Museum of Ornamental Art was founded at Marlborough House, the germ of the present Victoria and Albert Museum, there was no other central museum for the reception of ceramic collections except the British. The nuclei of the Chinese and Japanese and Italian Maiolica collections were supplied by the Sloane Collection in 1753; the two finest Chelsea porcelain vases were given in 1763; the famous Bow Bowl at some unknown period between 1790 and 1851; the Wedgwood Pegasus vase in 1786—to mention a few of the most important early acquisitions. Very considerable additions were made to the collections in the early fifties of last century, but the period of greatest expansion was between 1866 and 1896 when Wollaston Franks was Keeper of the Department of British and Mediæval Antiquities and Ethnography. It was Franks who conceived the idea of building up a Ceramic Collection which would illustrate the whole history of the potter's art and be at the same time an aid to history in general. It is important to add that by far the greater part of the acquisitions during this period was collected by Franks at his own expense and presented by him to the Museum. Thus the Franks Collection of Oriental pottery and porcelain was given ready made and catalogued in 1884; and after his death in 1896 great quantities of ceramic material of all kinds came by his bequests to the Museum including a compact collection of Continental porcelain, complete with catalogue. Needless to say Franks' liberality inspired others and the collections were enriched by numerous gifts and bequests; to give one instance, the splendid Henderson Bequest of Maiolica, Hispano-Moresque, Turkish and Persian potteries in 1878. Meanwhile the South Kensington Museum was also acquiring large ceramic collections and undoubtedly both

Franks and the South Kensington Authorities were buying in the same market; and very fortunate it was for the nation that two such far-seeing purchasers were busy at a time when treasures which are now incredibly costly could be bought for relatively small sums. I do not know how far these two purchasers co-ordinated their efforts, but it is certain that the basic ideas of the two collections were quite different. The British Museum ceramic collections, as already stated, being formed principally to illustrate the history of the potter's art; those at South Kensington to provide material for the educating of the craftsman. The actual result was the formation in London of two of the finest ceramic collections in the world. Hercules Read succeeded Sir Wollaston Franks in 1896 and the department continued to expand under his care for twenty-five years. The growth of the ceramic section was considerable, but the policy followed was to confine purchases, as far as possible, to objects of historic or documentary value. The more sumptuous specimens were nearly all acquired by gift or bequest. In 1921 Sir Hercules Read retired and the department, which was in effect the depository for antiquities of every kind outside the Greek and Roman and Egyptian and Assyrian Departments had expanded beyond all reasonable bounds and was over-ripe for division. A triple division at least was indicated, but owing to financial considerations it was only possible to divide it into two. One half contained the British and Mediæval Antiquities other than ceramic, the prehistoric collections including Iron Age and Bronze Age antiquities from all parts, and the Early Christian antiquities. The other half is the Department of Ceramics and Ethnography, including the huge ethnographical collections, the Far-Eastern collections, and the Oriental Religions collections, besides the ceramics and glass. Such is the genesis of the British Museum Ceramic Collections. Can they be said to be an anomaly? Not in their growth, for ceramics are a very important part of the antiquities of all civilizations, and the Department of British and Mediæval Art and Ethnography (the title was quite inadequate, for it dealt with antiquities mediæval and later of the whole of Europe) was bound to accumulate large collections. Is the anomaly in the use to which they have been put? Other uses would have been possible, but a historical collection in a historical museum seems quite logical. Is it anomalous to have two ceramic collections in one city? It certainly is nothing unusual. In fact it happens in every large capital in Europe. But the question of anomaly is after all rather academic, if the existence of the collection can in any case be

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justified. I maintain that it is entirely justified, on the grounds:—

(1) that there is ample scope for two large ceramic collections in London, especially if they are formed on different principles and serve different purposes,

(2) that the British Museum collection of ceramics is a complete unit arranged in logical sequence and it could not be merged in any other collection,

(3) that its value as a historic series is so great that to break it up would be unthinkable.

(4) that its size and importance are so great that it could not be received in any other ceramic museum without causing hopeless congestion.

Finally, as I will explain later, it will appear that the bulk of the collection has been acquired by gift or bequest, which provides a strong argument in favour of its being undisturbed.

I think that is my reply to your first question.

3247. Taking the Department as it exists, how does it differ from that at the Victoria and Albert? Are there any frontiers, or could any be defined?—The British Museum ceramic collections are intended to provide material for history, primarily for the history of ceramics. Those of the Victoria and Albert were certainly intended from the first to instruct and inspire the craftsman. In other respects the British Museum collections are more compact and are arranged in regular sequence. The Victoria and Albert collections are colossally large and their arrangement is disturbed by a series of self-contained bequests which have to be preserved as separate units. From the point of view of the craftsman studying design, this is not a very serious drawback; but to an historical series like that of the British Museum it would be disastrous.

With regard to the question of frontiers, it is not denied that the collections in the two Museums overlap at certain points. The higher flights of ceramic skill are common to both and perfectly relevant in both cases. If it be granted that there is room in London for two such important ceramic collections, there can be no harm in a certain amount of overlapping provided it does not lead to competitive buying. And there is no reason why it should lead to this, if the basic principles of the two collections are kept in view and there is regular consultation between the heads of the respective departments. The overlapping chiefly occurs in gifts and bequests and there it is scarcely preventable. Having regard to the basic principles of the two collections, I do not think it necessary to define frontiers. Both collections can grow logically without serious duplication on their own lines, and if you are aiming at a collection illustrating the history of pottery, you cannot very well say this or that territory is foreign and must not be explored, without destroying the sequence of the collection.

3248. Are most of your objects bequests and gifts, or purchases?—I do not think it would be exaggerating to say that over 80 per cent. of the objects in the British Museum ceramic collection were acquired by gift or bequest. The policy of the department for the last 30 years has been to use the very small purchase grant in acquiring minor specimens of a documentary nature or such as fill gaps in the series, and to trust to gifts and bequests to illustrate the chefs d'œuvre of the potter. Thanks to the wonderful liberality of collectors and friends of the Museum there has been so far a continual flow of important gifts and bequests. It cannot be too strongly emphasised that each of the large London Museums has its body of friends and supporters who give it preference for local or personal reasons or for reasons of taste, and they should not be overlooked in any plans to deal with the public collections. The name of the British Museum

makes a very strong appeal to patriotic collectors. In any case it is all to the good to have two repositories for public benefactions instead of one.

3249. Would not both Departments and the public profit by arrangements for regular co-ordination?—Certainly. I am in favour of any practical steps to secure co-ordination. But I do not think anything in the nature of amalgamation is practicable or desirable. The two collections are run on different lines, and need separate management. Further the two Museums have different kinds of governing bodies which would add to the difficulties of combination. But I am in favour of regular consultation between the heads of departments with a view to minimising the inevitable overlaps and preventing any possible competition in purchasing. Such consultation already takes place informally, but it might well be systematised. The collections could not fail to benefit by a regular exchange of ideas between the Keepers.

3250. Have you any representations on general points which you would wish to make to the Commission?—It is straying a little outside ceramics, but there are two things one always has in mind, looking to the future. The first is one which I think would certainly be under the consideration of this Commission, the formation of an ethnographical museum, a separate ethnographical museum, the huge ethnographical collections at present in our Miscellaneous Department being far too big for the space allotted to them. Their importance to the Empire is I think recognised sufficiently to justify their having a place to themselves for proper exhibition. But I think that is a question which you will be almost certainly discussing with Mr. Joyce, my Deputy Keeper.

After that the question of Asiatic Art and Antiquities will have to be considered. There are vast unexplored fields in the Middle East and the Far East; and wonderful as are the collections of Chinese objects which have already been formed in England, it is obvious that there is vastly more yet to come. But supposing several of the large private collections of Far Eastern Art and Antiquities were offered to the nation, there is at present no place into which they could conveniently and appropriately go. It seems certain that provision will have to be made in the not very distant future of either an Oriental Museum, or space for an Oriental Department in one of our existing museums.

3251. I gather that the present arrangement of ethnography and ceramics together you find somewhat ambiguous?—Yes, it was purely a mariage de convenience. They were dividing up a very large miscellaneous department and it happened to be one of the possible lines of demarcation. It was found to be the most convenient at the time, but the two subjects have practically no connection.

3252. (*Sir Lionel Earle*): I have only one question. Have you been, or are you, hampered in your installation and perfect arrangement by any of your bequests?—No, I think we can say we are not. There might have been a slight danger over two bequests, but I think that was considered beforehand and it was obviated; I refer to the Falcke Collection of Wedgwood which had to be kept all together, that was one of the conditions upon which we had it, and of course to the Frank Lloyd Collection of Worcester porcelain. As they are both homogeneous collections it was found possible to put them in their proper place in the ceramic series without disturbing the sequence of the collection.

3253. But you do know that the Victoria and Albert Museum are very much hampered by bequests?—I do not think that is denied by anybody. I think one feels that very much; they have little islands of collections in the middle of their series, small collections that have to be kept together.

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[Continued.]

3254. Is that due to people making stronger restrictions as regards bequests to the Victoria and Albert than to the British Museum?—I think perhaps the Victoria and Albert have more elasticity because they have had loan collections and also they have the Loan Court and they have larger galleries. Perhaps they felt they could accept these things without so much inconvenience, but I think it has turned out that they have felt the inconvenience of it very greatly.

3255. If the Government saw their way to building a new ethnographical museum, either contiguous to or in the neighbourhood of the British Museum, or elsewhere, ceramics of course would not go there?—Ceramics certainly would not go into an ethnographical museum.

3256. But that would solve the problem of what you think wrong at the present moment?—Yes. It would be quite possible to make an addition to the present building sufficient to house ethnography, but I do not think that would be the best solution of the problem. Nearly every large and important country has its ethnographical museum and it is rather an anomaly that this country has not.

3257. Are you adequately housed as regards your collection at the moment?—The collection of ceramics?

3258. Yes, ceramics?—On the whole, yes, but we have not much room for expansion.

3259. No surplus room?—No, and we are short of room for reserve principally.

3260. (*Sir Henry Miers*): You emphasised the different purposes between the two collections; would it be possible by any system of exchange or loan, temporary loan, to improve the position of each as regards their special purpose? Objects more suitable in one might be loaned from one to the other, more suitable from the point of view of the particular purpose of that one?—I think there might quite well be a good deal of elasticity in the way of loans. It has never been done, but I think there are powers to make loans from one museum to the other and supposing they had a temporary exhibition at the Victoria and Albert of a certain thing of which we had a very important specimen I think it would be quite possible and quite desirable to lend it for a time, provided it did not completely destroy the historical value of our own series.

3261. You emphasised the difference of purpose?—Yes.

3262. As regards this Oriental Department of which you spoke, would that, if it were to be complete, have to include the Indian Collection now at South Kensington?—It would be a very big problem. If you had an Oriental Museum, certainly. If you had an Oriental Department, say an Oriental Department of the British Museum, I think "No"; it would swamp it at once.

3263. It is rather left out in the cold at present?—It is, yes. Certainly I think in an Oriental Museum it would find its proper place.

3264. (*Sir George Macdonald*): I think you have made your position as to what is popularly called overlapping quite clear, but I would just like to make certain that I myself fully grasped your position. Am I right in saying you consider that there is what is called overlapping, but you are of opinion that that is not an undesirable thing in itself?—Yes.

3265. And also that it is the sort of thing which it is impossible to remedy?—It is almost impossible to prevent or remedy if it occurs in bequests and gifts. If a person leaves things to the British Museum and one or two of them would be more appropriate in the Victoria and Albert Museum, I should think it might be rather a difficult matter to take anything out of a specific bequest and send it to another museum.

3266. But when it comes to a question of purchase?—In purchase I certainly think it can be avoided and I think is almost entirely avoided.

3267. You qualify that a little?—It is possible that some overlap may occur. If you are both collecting ceramics from slightly different points of view there is a certain point at which your collections are bound to meet, that is to say, if I am illustrating the history of Chelsea porcelain, a very fine specimen of Chelsea porcelain would be desirable to show the highest achievement of the Chelsea potters. Equally it would be desirable in a collection showing the finest English craftsmanship, and so the two collections, the two points of view, would meet, but I do not think there is the slightest danger of any competition of that kind actually occurring in practice because one would never think of competing in the open market for a fine Chelsea vase against the Victoria and Albert Museum. We would find out if they needed it and discuss beforehand which collection had the better claim to it; decide it out of court so to speak.

3268. At the same time if a very fine piece came into the market which was already represented in the Victoria and Albert Museum, you would feel you ought to go for it?—If it were necessary for our collection, certainly. There would be no objection I think.

3269. I suppose there are what one might call a fair number of duplicates between the two collections?—Yes, undoubtedly.

3270. You spoke of the difficulties of anything in the nature of combination. How far would those difficulties be obviated if—I am asking you to make a large assumption—if the Victoria and Albert Museum were under the control of the Trustees of the British Museum; if both institutions were under one and the same control?—Well, the difficulties of combination would be automatically got over, because they would both be under one Board of Trustees. The nature of the collections presumably would not be altered and the actual work of dealing with the collections—the Victoria and Albert would require a staff apart from the British Museum staff.

3271. It would require a staff of course.—You might have the two staffs working under one Governing Body, that is all you meant I think.

3272. Yes. Would you regard as impossible the idea of having a single Keeper for the two?—That under present conditions I think would be extremely difficult because you would have a man responsible to two different sorts of governing bodies.

3273. Quite, but I am making the assumption that the governing bodies are one and the same?—If the governing bodies were united then I think it would be possible.

3274. Then you made quite a clear distinction, a fundamental distinction, between the two collections; the British Museum is a historic collection primarily and the Victoria and Albert Museum is intended, or was intended, for the instruction of the craftsman?—Yes.

3275. Do you think that, to any large extent, it fulfils that practical purpose of instructing the craftsman?—I do not see how it can fail to do so, having so many beautiful pieces and objects of art.

3276. Could you not say the same of the British Museum?—To a certain extent, yes, but the Victoria and Albert has more material I think to appeal to the craftsman. I should think on the whole the Victoria and Albert collection has been got together more with a view to demonstrating the points that the craftsman looks for.

3277. But the craftsman would find a great deal to learn from you, would he not?—Undoubtedly he would, he could not help it.

3278. And possibly the historian might find something of value at the Victoria and Albert?—He would, but he would not find them arranged for the purpose. The material is there, but it is not arranged for the purpose.

3279. (*Mr. Charteris*): Does the differentiation of function depend mainly on the method of

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arrangement?—It comes out in that. The differentiation I think started in the idea with which the collections were made, buying on different principles; accumulation, so far as it can be controlled, from different principles, but it comes out and of course it is most easily seen in the actual arrangements of the collection.

3280. What is the arrangement? Is it chronological?—At the British Museum collection it is designed to illustrate the whole history of pottery all over the world, and so it is partly a geographical division and then within the geographical boundaries it is chronological and by factories, so far as things can be divided up both geographically and chronologically.

3281. Could the collection be arranged in that way if it were larger? The size of the collection would not interfere with the possibility of arranging it in the manner you suggest?—No, I do not think so.

3282. Who would it be for primarily, the arrangement of the British Museum collection? For students?—For the student.

3283. That is to say, students who desire to deal with the matter from the historical point of view?—Yes, I think so, the study of ceramic history, and incidentally it throws light upon history in general.

3284. Are there many people who come to study it from that point of view?—Yes, I think a great many.

3285. What sort of number, could you give us any idea?—I do not think it would be possible to give actual figures, but one finds an enormous number of people coming in and making inquiries, saying they are studying ceramics and want to study this and that section.

3286. Do the Victoria and Albert not have the same experience?—They have the same experience, but I think there they go to them rather to see specimens of particular factories and, of course, to see certain very famous collections like the Salting Collection, and so forth.

3287. Would they not equally go to the British Museum to see the work of particular factories?—Certainly they would. I think if they go to the South Kensington Museum they do not hope to get a general conspectus of the whole ceramic history, but they expect to find the more or less isolated elements of it.

3288. I am not saying it would be a good thing or a bad thing, but, as a matter of fact, the two could perfectly well, from that point of view, be combined?—They could—do you mean in the sense that the Victoria and Albert collection could also be arranged historically?

3289. In combination with the British Museum collection?—They could undoubtedly, provided you could get away from the difficulty of these small islands that have been left in the form of special bequests that have to be kept together.

3290. Have you not also had experience of the small islands in the British Museum?—No.

3291. Is the Frank Lloyd Collection of Worcester not comprehensive? Doesn't it cover pretty well the whole range of Worcester?—No; it covers one particular period, the best period.

3292. And the Franks Collection, doesn't that cover pretty well the whole of the Chinese?—In the case of the Franks Collection there are no conditions attached to it, that any part of the Franks Collection has to be kept together.

3293. You can disperse it?—It can be dispersed.

3294. I suppose the student desiring to look at ceramics from the historic point of view would have equally to go to both collections?—I do not know that he would have to; he probably would; he would go to every collection he could think of, but I think he would find that the British Museum collection was probably the most satisfying collection he could approach from that particular point of view.

3295. Then is your collection at the British Museum now complete; do you consider it complete

in any particular epoch or with regard to any particular factory?—I do not suppose any collection would ever be complete. I should think it was as near complete as any collection in one detail, the Frank Lloyd Collection of Worcester. That particular period of Worcester is as complete as any collection.

3296. Take the Chinese?—I do not think one would be likely to add very much to the later periods of Chinese ceramics.

3297. You are adding to the earlier periods?—To the earlier periods, yes, because they are practically new.

3298. Isn't that just what the Victoria and Albert are doing too?—I think they are to a great extent adding to the earlier periods.

3299. Within recent years they have begun to add to the earlier periods just as you are doing now?—Yes, that is so, because, of course, the materials have only comparatively recently arrived in Europe.

3300. Don't you think there is opportunity for co-ordination in regard to that?—I think so, certainly. I think by consultation one could prevent any buying of things that are likely to overlap. That is actually done. I do not think there is very much in that.

3301. Is there a definite consultation between the two Museums?—Quite informal.

3302. Have you any scheme in your mind by which it could be made more definite and coherent?—I think it might be very well to lay down some rule that the Keepers of the two departments should meet at least not less than once a month, or possibly 10 times a year, allowing for the vacation, and discuss questions of purchases, collections overlapping, and so on.

3303. Generally in connection with sales, do you at present have any conferences?—We practically always discuss any important sale. We nearly always get into touch and ask if they are going to buy a particular lot.

3304. In connection with earlier material, in which both collections I suppose are not anything like complete—an object comes up for sale, how is it determined which Museum is to have the benefit of it?—Merely by either Keeper stating his case to the other and convincing the other that it is more appropriate to his Museum.

3305. But they may both want it equally?—They may.

3306. It may be wanted to illustrate history and also the craftsman would be interested in it?—If both wanted it I suppose they would resort to arbitration or to tossing up.

3307. One collection would obviate that difficulty at any rate?—Certainly, yes.

3308. If you were starting again in London without any ceramics there at all, would you think it would be a good thing to run two collections? Apart from the size of London which of course is another point; leaving that out of account, do you think it would be expedient to embark upon two collections rather than one?—No, I should certainly start with one.

3309. You would start with one?—Yes, and if it threatened to become too large for one institution then one might have to divide it, or have another collection, but I would start with one originally.

3310. But the functions performed by each collection could equally well be performed by one collection?—I think so.

3311. Then in regard to enamels, enamels are in your keeping too, are they not?—No.

3312. They are in the same room as ceramics?—They are under the Keeper of British Mediæval Antiquities, but they are shown in the same gallery as ceramics.

3313. Of course there is considerable overlapping in enamels between the two Museums?—I suppose so.

3314. Even more than in the case of ceramics?—I do not know if it is more. That can be answered by the Keeper responsible for the collection.

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3315. Then when the Art-Collections Fund come forward to arrange for a particular piece being given to one of the Museums, how is it determined which Museum it goes to?—It is generally a case of one Museum applying to the Art-Collections Fund for assistance to purchase a certain object and if the Art-Collections Fund thinks that object is much more appropriate to the Victoria and Albert than to the British Museum they would simply say—we think we will buy it for the Victoria and Albert Museum. The suggestions come from the Museums, not from the Art-Collections Fund.

3316. There is a famous piece at South Kensington subscribed for by different people and also assisted by the Art-Collections Fund, the Tz'u Chou piece?—Yes.

3317. What was the genesis of that, do you know?—I do not know. It was proposed by the Victoria and Albert Museum to the National Art-Collection Fund.

3318. That would have been equally acceptable to you?—Yes it would, certainly.

3319. And it illustrates the highwater mark of that particular thing?—Yes.

3320. If that was in a collection which was single it would serve from the historical point of view to illustrate the development of the highest level which could be obtained by that factory and that particular epoch?—Yes.

3321. (*Sir Robert Witt*): You have referred to the existing arrangement under which ethnography and ceramics are treated as one department and I think you referred to it as a *mariage de convenance*?—Yes.

3322. Would you accept my suggestion of the word “mésalliance” as more suitable?—Certainly.

3323. Indeed I think you would agree that it is only quite fortuitously and anomalously that those departments are treated together?—Yes.

3324. Probably it is on the same principle that the Probate, Divorce and Admiralty Divisions are all treated as one in the eyes of the law?—Yes.

3325. You were suggesting I think that at all events the Chinese porcelain, the Asiatic Art and Antiquities, should be made a separate department?—I was suggesting there would have to be either a separate department to receive the large collections that are likely to come or may come or may be formed on Asiatic art or there should be an Asiatic Museum. That is looking to the future because I think there is not the slightest doubt before very long the question will arise in a practical form either from offers of gifts from the large collectors or from the enormous amount of material that is likely to come.

3326. And in that case how would you deal with the Chinese porcelain in the present Ceramics Department?—One arrangement that I could imagine being fairly satisfactory supposing there were not actually a separate museum of Oriental art, that if the ethnographical collections were removed and space was made to make a considerable Asiatic collection, the Asiatic Department could be contiguous to the Ceramics Gallery and therefore in close contact with the Chinese porcelain but need not actually disturb the present arrangement, or the Chinese porcelain could be moved into the Asiatic collection which would not be far from the present Ceramics collection, but I think it might be kept together where it would serve its present purpose and the other purpose as well.

3327. That would depend on the contiguity?—That would depend on its contiguity.

3328. Just a word as regards the Ethnographical Department. How does that compare with the Ethnographical Museums of other countries?—I should think the material is by far the richest in the world.

3329. And the space allocated to it and the possibilities of its arrangement, would you agree they are incomparably less fine than those of less good

collections?—Undoubtedly, they could not possibly be worse, I think.

3330. So that this is an example of a very fine and important collection from the world point of view which is inadequately housed and inadequately shown?—Certainly.

3331. From Sir Frederic Kenyon's statement he gave us I quote the following: he was speaking of how large would be the collection if the Victoria and Albert and the British Museum collections of porcelain were combined, and he says: “Two visits to two exhibitions of moderate size are much more profitable than one to a very large exhibition.” You would share that view?—Certainly.

3332. And would you also agree even your porcelain collection is a very large one?—Yes, I think it is quite large enough.

3333. In answer to Sir Henry Miers when he asked you about loans you referred I think only to an exchange or to loans between the British Museum and the Victoria and Albert Museum?—I do not know whether Sir Henry Miers meant to confine it to that, but I took it to mean that.

3334. That was so. I want to ask you to put the matter a little on wider lines. Would you admit there is a good deal of material in your porcelain collection which could be spared for loan, not only to the Victoria and Albert Museum but to the provinces?—Yes, there is quite a large number of pieces, not of the most important pieces, but quite a number of pieces that could be quite well loaned out.

3335. Is it not the case at present that if some kindly individual offers you some not very important piece of porcelain or pottery which might equally well be offered to the Victoria and Albert but which he prefers to offer to you for some good or bad reason you would accept it even though it were equally acceptable to the Victoria and Albert?—Yes, I think so, if there is any possibility of its fitting into the collection. One would not wish to rebuff an individual. One would accept it if it could possibly be accepted. One does not turn down offers unless one is absolutely forced to. On the other hand one might very well suggest, that if it were more appropriate to the Victoria and Albert, it should be offered there if it could be done without offence.

3336. The corollary of that is you are continually receiving specimens of pottery or porcelain which you think desirable and which require housing?—Which we think desirable.

3337. And which require housing?—That is right.

3338. And the problem of case accommodation and exhibiting accommodation is a very acute one?—Yes.

3339. And an expensive one?—Yes.

3340. So that would you accept the view that you have perhaps in the past and may be even continuing to accept specimens you have not any very great need for and which do make additional calls on your exhibiting space and that the Victoria and Albert are probably doing the same?—I think it happens to a certain extent. I do not think it happens to any great extent but one does from time to time get specimens that are not perhaps likely to be exhibited in the galleries but only put into reserve which may serve some purpose. They may have a mark which it is well to keep on record, otherwise they may be uninteresting.

3341. That brings me to my last question. Are you of opinion that advantage would accrue to the collection or to the Museum by exhibiting less and storing more?—Yes, certainly. I think that is the policy one should adopt. The only obstacle to carrying that out is that the storage space is very inadequate. We have no real provision for storage.

3342. You are wholeheartedly in favour of that policy without any reserve?—Absolutely.

3343. (*Dr. Cowley*): I only want to ask one question in regard to the Asiatic collections. You suggest that there should be either a department or a museum for Asiatic collections. Do you mean the

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Far East or Central Asia, Stein's things and so forth?—What I should like to see would be a Museum of Asiatic Antiquities and Art which would certainly include India, Central Asia, the Far East and Near East as far as one could. It would clash of course with the Babylonian, but that would have to be a problem to be settled.

3344. Do you propose to include the Mesopotamian collections?—I should think they would logically come there, but I see there would be difficulty.

3345. There would be great difficulty in separating them from their surroundings in the British Museum at present?—Yes.

3346. So that until they developed I suppose a department is more desirable for Asiatic Antiquities, is more desirable than a separate Museum?—I think a department, if it were given reasonable space, would probably be the best solution at the present time.

3347. (Chairman): What loans do you make actually?—In the Ceramics Department we have never had occasion to make any loans. They have never been applied for. I think it has been generally thought that loans were forbidden. It has been thought throughout the country that loans from the

British Museum would not be given. Lately it has been made clear that loans are possible but there are certain conditions laid down in connection with loans which perhaps have discouraged people from applying or it may be they are satisfied with loans from the Victoria and Albert but in actual fact there has not been any application.

3348. Are you in close touch with local provincial museums?—There is no machinery of contact at all. It is merely they come to us and we go to them, but there is no machinery, no organised form of intercourse between us. There is a Museums Association of course.

3349. It does not bring you into close contact with the provincial museum?—No.

3350. If this Oriental Museum were established would it take over the Ceramics sections?—If an actual museum was established it would certainly have to be considered taking over all the collections I think.

3351. Both at the Victoria and Albert and the British Museum?—Possibly, and other things like drawings, pictures, sculptures, and so on.

(Chairman): We are greatly indebted to you.

(The Witness withdrew.)

Mr. B. RACKHAM, Keeper of the Department of Ceramics, Victoria and Albert Museum, called and examined.

3352. (Chairman): What would you say was the main objective of the Ceramics Department of the Victoria and Albert Museum? Are its industrial or craft contacts intimate or is the tendency increasingly towards cultivation of the æsthetic sense of the public?—The main objective of the Department of Ceramics is twofold, the education of the craftsman and the cultivation of the æsthetic sense of the public. It is true that the instruction of the craftsman was the main purpose of those who established the Museum more than 70 years ago; but at an early stage of the development of the Museum in general and of my department in particular the second purpose to which I have referred came to be recognised as of equal importance with the first; the two functions were indeed seen to be inseparable. It is useless to train artists to design good dinner services, for example, if the public is not at the same time trained to appreciate and to buy the wares when produced. Perhaps I may mention here that in lectures and on other occasions I have urged on students the need of recognising that the collection of pottery under my charge is not intended as a repertory of designs to be copied, as a means of saving them the trouble of thinking for themselves; its function is, by showing them how beautiful works of art have been created in the past, to stimulate them to original creative work of their own.

As regards the second part of this question, my department is in close contact both with industrial firms and with individual craftsmen, and I think there is no danger of the demands of the general public encroaching upon their interests. We are constantly being consulted by producers, both by letter and verbally. To quote a few instances: the pottery made by the firm of Carter, Stabler and Adams of Poole, which now has an extensive market both at home and abroad, owes much to the studies at the Museum of one of its directors; he had, during his course as a student at the Royal College of Art, made a close study of the Museum collections and came to me frequently for guidance. Another potter, whose work has been described in *The Times* as being, in its kind, the most perfect done by any artist in England, has consulted me constantly; he once told me that, at the beginning of his career as a potter, he owed his inspiration entirely to the specimens exhibited in the Museum. Glass-painters also make increasing use of the facilities offered for study; a young member of a firm called a few days ago for information as to the stained glass being produced at the present time in

Germany. The Corporation of Coventry is now consulting me with regard to stained glass to be inserted at the expense of a private donor in St. Mary's Hall in that city.

Quite apart from direct consultation, it has to be borne in mind that the Museum is an open notebook which any student or designer can consult without personal reference to the officers in charge.

3353. What are your views as to the Ceramics Department of the British Museum? What distinction, if any, is there between that department and yours? Would not the student and the public be better served by one department rather than by two?—In answering this question I should like to plead that I am not swayed in any way by personal prejudice. My relations with Mr. Hobson are of the friendliest possible kind, but the fact that we are on such amicable terms does not prevent me from holding views on this matter which may prove to differ from his own.

The creation of the Department of Ceramics at the British Museum has always seemed to me an anomaly, arising out of an accidental state of affairs. The main divisions of the British Museum, apart from the library and departments more or less ancillary to the library, would seem to be on a basis of cultural regions—Egyptian, Assyrian and so forth; the growth of its collection, however, like that of many British institutions, has been in accordance with the characteristically English preference for taking things as and when they come instead of going out half-way to meet them and making provision in advance for their arrival.

The institution of the Department of Ceramics would seem to be the outcome of the accident that the British Museum happens, as a result largely of the personal tastes of Sir Wollaston Franks, to possess a very good collection of pottery, whilst metal work, textiles and other crafts are poorly represented there. Otherwise there seems to be no logical reason why one single department on a craft basis should have been established. The result is that pottery and glass are branches of English craftsmanship apparently unrepresented in the department of British and Mediæval Antiquities, whilst on the other hand the Department of Ceramics includes no Western pottery dating from pre-Christian times; for Ancient Egyptian pottery, Greek vases and so forth, one has to go to other departments.

There is little distinction between the Department of Ceramics at the British Museum and my own; as regards content, the two are exactly conterminous

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except in the absence from Mr. Hobson's department of pre-Christian pottery and glass (other than Chinese), stained glass and, apart from a few odd specimens, pottery and glass made during the last hundred years. I should like, if I may, to refer to Sir Frederic Kenyon's evidence, question No. 721. He seems to be under the impression that the Ceramic collections at South Kensington were formed later than the early fifties, when Sir Wollaston Franks began collecting for the British Museum. This is scarcely the case. Our inventory for 1853 shows considerable collections of most classes of pottery except Chinese porcelain, and from that date onwards the development of the Ceramic collections at South Kensington has been one of the main objectives of the Museum.

3354. As regards purchase is there competition between the two departments, and as regards benefactions do you think the tendency would be for these to be increased or decreased if one department existed instead of two?—There can hardly fail to be competition so long as the two departments are collecting the same class of things. For instance, a dealer from abroad may visit South Kensington first and find there a buyer for a piece of pottery which Mr. Hobson would otherwise gladly have bought for his department. The drawbacks of competition, however, from the point of view of the Exchequer, are greatly reduced by the fact that, in the case of public auctions where there is a possibility of the Museums competing against each other, Mr. Hobson and I consult one another whenever time allows.

As regards benefactions, it is possible that the abolition of the dual system would result, *for a time*, in loss to the nation. Certain donors have sentimental preferences for one or the other Museum; but when once the public became accustomed to a single department, it is likely that this drawback will tend to disappear.

3355. If amalgamation were considered either impracticable or undesirable, what arrangements could be made for regular co-ordination?—I doubt whether any arrangement, other than the quite informal one at present obtaining, would be found workable under the dual system. Unless the respective scopes of the two departments are more clearly differentiated, I fail to see any advantage to be derived from regular, periodical consultations, other than the general one, referred to by Sir Frederic Kenyon, to be derived by officers from frequent study in each other's departments.

3356. It has been suggested that regular meetings should be held between the heads of the departments of the two Museums; do you not see any advantage in that?—I think on occasion it might lead to waste of time if we had periodical meetings at stated periods. We might find after we met that there was no business to be transacted and the time had been wasted in going to the meeting. I am inclined to think meetings are better arranged when occasion arises.

3357. Have you any representations of a general character you would like to make?—Sir Frederic Kenyon, in his memorandum, has referred to the advantage of keeping separate the two national collections of pottery on the ground that if combined they would form a greater mass of material than any visitor could comfortably take in on a single occasion. I am inclined to think that the collection under my charge, even taken alone, is already liable to this accusation. Indeed, I feel this so strongly that I have given some thought to schemes for remedying the defect. My Director is, I believe, already preparing a memorandum to be laid before the Commission, outlining a possible scheme for the reorganisation of the whole Museum, and this scheme, if it could be adopted, would at once relieve the situation. The scheme would involve the division of the ceramic collection under my charge into two series. There would be firstly

a primary series which would include only a few picked specimens chosen for their artistic excellence, to be exhibited with similar picked specimens from other departments so as to illustrate, in a single conspectus, the whole evolution of art in its finest manifestations. The residue of objects belonging to the department would form the secondary series, to be exhibited in segregation from the objects of other departments, and with a view to scientific completeness as a technical exhibit rather than effective display from an aesthetic point of view. This secondary series would be freely accessible to everyone who wished to see it. Such a redistribution would facilitate the comparative study of works of art in different materials which is so necessary to a proper understanding of any one craft.

There is another question which seems relevant to the problem involved by the existence of two departments of ceramics. The question is that of a national museum of Oriental art which has been mooted amongst those interested. It is a little difficult for me to speak freely, as the question has been discussed with me in confidence, but I may perhaps go so far as to say that certain collectors have expressed their readiness to leave their collections to an Oriental museum in the event of such a museum being founded.

A large part of the ceramic collections at Bloomsbury and South Kensington would naturally be transferred to such a museum; the same would apply to other departments, with the result that the existing congestion in both museums would be greatly relieved. As regards my own department, it would, in my opinion, be necessary to retain at South Kensington only such a small skeleton collection as is needful to explain the later evolution of the potter's art in Europe, just such a collection, in fact, as we have at present of Greek vases and other pre-Christian pottery.

Another question I should like to mention is that of suitable accommodation for exhibiting stained glass. Any plans for extension of the Museum buildings ought in my opinion to include a special gallery for this purpose. No finer collection of stained glass is to be found in any museum of Europe, but the present arrangement for exhibiting it is in the nature of a makeshift. The exhibits are inadequately lighted by indirect light coming through the glass roofs of the two adjoining courts; nor is there any satisfactory provision for the extension of the collection which is necessary to make it complete. Even as it is at present, the collection represents a very large figure in cash value and deserves to be exhibited in a more efficient and a more dignified manner. A stained glass gallery with spacious windows opening directly to the day-light is much to be desired.

3358. With regard to your loan operations, to what extent are you in contact with provincial Museums?—Only through the Department of Circulation in a regular way, but occasionally a Museum Curator from the Provinces comes up and consults me about various matters, and all applications for grant in aid on objects coming within my scope are referred to me by Mr. Kennedy, of the Department of Circulation, for verification, but as a rule there is no direct communication between my Department and provincial Museums.

3359. You think an increase of the communication between you and the Museums would be of benefit?—In the case of Museums with important collections of pottery, I think there is everything to be gained by encouraging Curators of those Museums to come directly to my Department.

3360. As a matter of fact, it does not occur?—It does not occur very often. It does occur occasionally.

3361. Is the stained glass department under your charge?—Yes.

3362. (Dr. Cowley): You are in favour of a separate Museum for Oriental art and antiquities?—Yes, I should be in favour of it.

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3363. There is a special Museum for Indian objects. Would you attach it to that?—I should think it would be the logical arrangement that the Indian things should be exhibited as a special department of a Museum of Oriental Art.

3364. Your Oriental Art would include Chinese and Japanese Art?—Yes—Far Eastern-Japanese, Chinese and Korean, Indian and Further Indian, and I think also it would be an advantage, at all events at the start, that the Oriental section should include Near Eastern Art as well. It is just a question whether eventually there might develop a Museum of Further Eastern Art and another Museum of Near Eastern and Islamic as distinct from the Far Eastern.

3365. (*Sir Robert Witt*): Can you give me any idea of the relative proportions of those who visit, say, your department, who are craftsmen, as compared with the general public?—I am afraid it would be impossible. Of enquiries at the office I should say perhaps 30 per cent. or 40 per cent. would be craftsmen.

3366. As many as that?—We have a large number of students coming to ask questions.

3367. The proportion who would apply to the office would be larger than those who merely attended?—Oh yes.

3368. With regard to the machinery for co-operation, you said in answer to a question that if any machinery were devised it would involve a differentiation of the scope of the contents of each. Have you any suggestion as to what form that differentiation should take?—I am afraid I have no suggestions with the departments being framed as they are at present. One would think that at the British Museum the outlook should be mainly historical and ethnographical and with us we should have our eyes first and foremost on the artistic merits of the object; that should always be our first consideration, in fact the main, one might almost say our only consideration.

3369. In regard to the proposed meetings between the heads of departments in your Museum and those, say, at the British Museum, I gathered that you expressed preference for their being informal, on the ground that there might not be business to be done and the time would be wasted.—Yes.

3370. Are you aware that Sir Frederic Kenyon took just the opposite view and expressed rather strongly the view that the mere fact of your walking into one another's departments and into one another's Museums, even at the cost of a little time, was on the whole an advantage to both institutions?—Yes, I read that in Sir Frederic Kenyon's evidence, and I am entirely in agreement with him as regards the advantage to be gained by visiting as frequently as possible one another's Museums. The great drawback at present is that we have so little time for studying in one another's Museums, and I have rather a feeling, as Sir Frederic Kenyon put it, that when we go to Bloomsbury or when Mr. Hobson comes to my department, we are guilty of neglect of our duties, that we are having a half-holiday when we go to Bloomsbury.

3371. You also told us something of great interest, I think, in regard to the scheme that is being worked out in relation to your department of a primary and secondary series with a view to exhibiting less and storing more. Can you tell the Commission whether the result of that will be a total gain in space or will it really mean that you will save on the exhibiting space and apply the whole of what is saved on the exhibiting space to storage?—There would not be any total gain with the building as it is at present that I can see. The gain would be, I think, that in the primary series the objects would be exhibited in such a manner that they could be well seen and in such small quantity that they could be thoroughly appreciated by visitors, whereas in the secondary series they would continue

as at present, rather overcrowded but as a scientific exhibit, an exhibit rather parallel to that of specimens in the Natural History Museum, than an effective display of the objects. So long as they can be really seen it is a matter of small importance.

3372. If you are going to show very much less and show it better, and store all the rest, for students for study purposes, surely the difference between the space occupied by what is shown and what is stored is so very great that there should be an absolute saving?—Yes, but I had not intended to imply that my view is that the secondary series should actually be stored. I think it would present much the same appearance as my department on the top floor of the Museum, but it should be free to the public, the ordinary visitor should be encouraged by the Museum guides to go first and foremost to the primary series. If he has a special interest, he would go on from there to the special department of the Museum in which he was interested and there he would find a full exhibit of the things he was interested in, quite freely accessible and not in store.

3373. It is not such a drastic change as I had thought. Do you propose that everything should be accessible to the general public just as before except for this slight alteration you mention?—Yes, I think it is most important that everything that is not negligible should be easily accessible to the general public. So often an object which at first sight may seem to have little value or importance may to some individual have an interest and importance.

3374. Quite; but in that case he would ask to see it, and you would not have to show it. What I am suggesting is that you are going to gain very little if your rearrangement is going to be founded merely on saying to the public, "This room contains the best things, and this room, which you can also go into and walk freely about, contains the worst things." I rather gather, and I hope, it would take quite a different form, that it would take more the American form of deliberately showing the best in the best possible way and equally deliberately storing the rest with free access to every student, but not with free access to the general public?—Personally, I am greatly in favour of the freest possible access to all and sundry. Even among bona fide students there are many who are shy of ringing the bell at the office. Visitors have told me they had no idea that they could get information from the office, and that they would have come before if they knew they could have done so. There are a large number of people who come to the Museum, I am quite sure, not realising that the office is intended to be visited. The bell is a deterrent to students. I am in favour of free access to all. I think the exhibits should be labelled, that they should explain themselves, so that application at the office should hardly be necessary.

3375. I venture to agree that the ringing of the bell is a great deterrent, but I also suggest, and would like your view on that very definitely expressed, that the psychological effect of telling the public "Walk about in these two rooms, the one contains the best things and the other the very much less good things," will be a great deterrent to the public taking an interest in these other things, and equally will really effect no important saving in space or expense?—I do not feel it would be a deterrent to people who are specially interested in the department or sections of the department.

3376. What proportion is that of the public—5 per cent. or 1 per cent.?—More than 5 per cent., I should have thought, of the visitors to the Museum.

3377. Specialists?—I should have thought people who came because they wanted to see costumes or porcelain or what not. There are a large number of people who come to the Museum because it is one of the sights of London, or they may come from abroad and visit the Museum because it is one

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of the places they ought to visit. Those from abroad would find a saving of time and greater comfort if they went to the primary series where they would see the finest exhibits, arranged in a manner they could appreciate to the full; but there is a fairly large number of people who come, as I say, with some special inquiry, some special investigation, in view. They would go first, presumably to the primary series, if not already acquainted with it, and then straight to their particular objective—in fact as they do at present; but the general public would, by my scheme, be saved the weariness of having to go through department after department without any clear guidance as to what was the best to see and what they might neglect. I feel the Museum departments must be bewildering to a large number of visitors. They come to the vast Department of Ceramics seeing things exhibited in a much more crowded manner than should really be, and they have much less appreciation than if they had been able to see the fine specimens in a more worthy manner and more easily accessible.

3378. In regard to the stained glass collection, of which I think you are very rightly proud, is it not the case that supposing the Ashridge collection of glass, that very important collection which has recently been acquired to remain in this country, were to come into the hands of the Museum, it would be impossible to show it?—It is in the hands of the Museum, and we are hoping it will be on exhibition in four or six weeks' time.

3379. At the cost of what?—Fortunately, a very small cost. My scheme is to continue the screens in which the stained glass is at present exhibited, southward along the gallery that separates the two courts containing plaster casts. On that bridge at present we have some exhibits of very minor importance—modern pottery and other odds and ends of the Department. The bridge is not very well lighted for ordinary exhibits, and consequently I have placed there only things which I consider to be of minor importance. Some of those things will continue to be exhibited there, but I feel that that gallery in that way has remained at my disposal for the Ashridge glass. When that room is filled, extension for stained glass will be a serious matter—in fact, I think I could do no more without resorting to artificial lighting, which I am against.

3380. Would you see any objection to that?—I do not think glass can be fully appreciated unless it is seen by daylight.

3381. The daylight of this country in winter?—I think so. There are days when you see nothing. On the other hand—

3382. Do not you think that demands at all events the alternative of artificial light?—Yes, and we have that alternative already because on dark days the electric lights in the adjoining court are on, and the glass is fairly well seen by the light coming through from these electric lights. Personally I very greatly prefer daylight, and I think most lovers of stained glass agree with me. There is a great deal to be gained by the shifting quality of light as the day passes in the appreciation of stained glass.

3383. (*Mr. Charteris*): Take as an illustration the Oriental China in the two collections at the British Museum and at South Kensington. Is there any purpose which is fulfilled by them separately which could not be better fulfilled by them in combination?

—I think yes. I feel that the exhibits of the British Museum are well placed there in relation to the Museum at large as a Museum of History and Archaeology, that if the pottery were removed from the British Museum there would be a serious gap in their historical series. In the same way I feel that if the exhibits in the Ceramics Department were removed en bloc to Bloomsbury, a serious gap would be caused. In that way it seems to me that the two collections in their several places fulfil a function as they are at present.

3384. You think the collection at the British Museum would be justified on the grounds not that it is a different sort of collection from the collection in South Kensington but that it forms part of the general historical conspectus?—Yes, only I feel in my view the exhibits in the Department of Ceramics at the British Museum could perhaps be better exhibited there under a different arrangement, that is to say that the English pottery would be better placed in the Department of British and Mediæval Archaeology, so that a student of English History and English Archaeology would find amongst the mediæval things pottery as well. At present it is in the Department of Ceramics. In the same way, I rather think the Department of Ceramics in the British Museum does not include many other objects which should come within the present scope of that Ceramics Department. If there were to be a Department illustrating post-mediæval history in the British Museum, that would I suppose be clearly the place for all the pottery of the Renaissance and—

3385. Surely if you are to justify it on those grounds you would have to include pictures in the British Museum?—Yes. I suppose ideally the British Museum might logically include examples of everything which illustrates every development of human culture.

3386. Detached from that, and considered purely as Ceramics not in relation to civilisation or whatever the British Museum sets out to represent, would you say there is any purpose fulfilled by the two collections separately which could not be better fulfilled by them in combination? I am not saying whether it is a good or bad thing to combine.—I do not know that there is, really.

3387. No doubt there might be disadvantages from having a single collection, but there might be certain advantages, might not there?—To certain classes of people, I think

3388. First of all, it would eliminate all question of competition, would it not?—Yes.

3389. Do you think it would lead to any economies in administration?—I hardly think so, because the collections, as they exist, are so large that I consider both departments are under-staffed. It is difficult for the existing staffs—

3390. Supposing that each department were fully staffed, and they were combined?—It would undoubtedly lead to an economy.

3391. It would put you in a better position, would it not, for giving loans?—Yes, I think it would enable us to detach a certain number of specimens.

3392. And it would also ensure that certain gaps which at present exist in each collection separately would be filled up?—Yes.

3393. On the other hand, of course, the fact that London is of the size it is might be considered a justification for the presence of two collections?—Yes.

3394. You think that is a sufficient justification?—I think it is.

3395. Does not it come to this, that the real issue is whether there ought to be two collections in London or not, apart from the functions which you say each of them perform?—I think there is one point that I had before me to which I have not referred, the question of the convenience of students and the general public, which I should like to be allowed to mention. The student, which I presume to mean in this case the student of ceramics, would, in my opinion, unquestionably be better served by a single department instead of two. Everything from his point of view is to be gained by centralisation. A parallel to the present inconvenient state of affairs is to be found in Paris where, for instance, a student of Italian pottery must visit three separate national museums and a municipal museum, not to speak of the national museum in the suburbs at Sèvres. In Germany, where things in general are arranged more logically, I know of no parallel. As

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regards the general public, the much larger question of centralisation arises. The present situation has advantages for the London public, or such of them as regard museums as places of recreation. They find something to appeal to their special tastes in more than one place. Visitors from the provinces and abroad, on the other hand, who are probably in the majority, and for whom time is a serious consideration, must find distribution a great inconvenience.

3396. Would it be true to say that it is much more the convenience of the public than the differentiation of function which is the justification for two collections?—Yes, the convenience of the *London* public; the convenience of the *visiting* public is better served by amalgamation.

3397. Yes, and the convenience of the student is better served.

3398. (*Sir George Macdonald*): And the foreigner too?—Yes.

3399. I gather, Mr. Rackham, that you feel quite clearly that there is overlapping, shall I say unnecessary or undesirable overlapping?—Yes, undesirable if we are to say that it is not a useful thing to have precisely the same kind of objects exhibited for the London public and such people in two places.

3400. In other words, I suppose you would say that if the two institutions had been under one form of government the present situation would not have arisen?—Clearly I think so.

3401. If the two institutions were united now under one body, and the governors were either the Trustees of the British Museum or the Board of Education, do you think that problem would be solved?—I should think it would.

3402. Do you see any difficulty in such a solution?—No, I do not see any difficulty.

3403. You would not see any practical difficulty in the two institutions continuing along whatever lines might be considered desirable under a common director?—No.

3404. With regard to the very interesting sketch you gave us of what was contemplated in the way of a re-arrangement, am I right in saying that your first-rate objects would be arranged in a manner which would illustrate the evolution of pottery?—No, rather the evolution of art. The pottery and other articles would be arranged chronologically by periods of art. You would have your pre-historic, your Egyptian, and so on to the Dark Ages, Middle Ages, and so on.

3405. It would be on an historical basis?—Yes, because I feel no work of art can be properly understood unless its historical antecedents are to some extent understood, and unless it is compared with works of art of the same period in other materials.

3406. If it were arranged on an historical basis, would not that aggravate the duplication which at present exists in the British Museum, because they maintain that the basis of their arrangement is an historical basis?—Yes, but the British Museum, I take it, has a wider outlook on history than we have. We are concerned with the history of art, in making the evolution of it comprehensible to the public, whereas the British Museum is concerned with the history of human culture in general.

3407. In this particular department they narrow their range of vision?—Yes.

3408. Your reply to what I have suggested would be that they are rather going out of their province when they do that?—That is my frank opinion.

3409. Just a word about the provincial museums. I suppose you would regard the Royal Scottish Museum as a provincial museum in one sense. What are your relations with it?—I had the privilege of visiting Mr. Curle and Mr. Ward last year and was very cordially received, and I found my visit was of very great advantage to myself, and I think also that my visit was of some advantage to them.

3410. I understand that. I should like you to tell the Commission in what way you helped them?—Last year I went through all the collections of pottery and glass with Mr. Curle and Mr. Ward, and found quite a number of specimens very helpful to me in my own studies, and I think I was able to give them some suggestions as to alterations in attribution that could be made.

3411. When it comes to the acquisition of objects you have been able to help them?—It not infrequently happens in the case of gifts offered to South Kensington that we decline those gifts on the score that we have objects of their kind sufficiently represented, but we suggest to the donor that he might offer them to other museums. We bear Edinburgh in mind, and not infrequently Stoke-on-Trent, and it is not an infrequent thing for donors to fall in with those suggestions.

3412. Do you think it would be possible for you to extend that system beyond the Royal Scottish Museum, which is a national museum in a sense, and apply it to any of the other large provincial museums which are local museums in the sense that the Royal Scottish Museum is not?—Do you mean that it should be systematised?

3413. Yes, and the basis of it widened a little bit. I was thinking of the other large museums in the large centres.—Yes, we occasionally pass on benefactions to them, but I think their needs are to some extent met by means of the Department of Circulation and grants in aid made. If a provincial museum wishes to buy a piece of pottery, the object is sent to South Kensington for our inspection, and, if we approve, a grant in aid is allowed on that piece.

3414. Are you quite satisfied with the way in which the circulation department works now?—I have not very much opportunity of observing, but I would say from what I do see that it works satisfactorily.

3415. One hears grumbles—in fact we have had grumbles or complaints—about the more distant museums having to pay very heavily for the cost of transport of objects and so on. Have you any suggestions for the improvement of the work of the circulation department?—I am afraid I have no suggestions here. I have not thought of the details of administration of the circulation department.

3416. Would you admit the charge that some very inferior material has been put in the circulation department?—Thinking back in the past I should say that certainly has been the case, but I do honestly think there has been a very steady improvement in that connection, and that the exhibits that are sent out on circulation now are such as we have no reason to be ashamed of; I think we have arrived at that now.

3417. You have educated the public to such an extent that they would decline to be satisfied with the inferior objects?—I hope so.

3418. (*Sir Henry Miers*): I suppose it is true that your collection is of vital importance to the students of the Royal College of Art?—Yes. The two working potters to whom I referred are both ex-students of the College. They began their study of pottery in my department, and they have gone on to establish themselves as recognised leaders of the art of pottery in this country. I myself occasionally give Saturday afternoons to walking round with the students and give them a talk on the exhibits.

3419. The same students would not find it necessary to go to the British Museum collection?—They would not find it necessary. I think, with very few exceptions, we can supply at South Kensington all that the student requires.

3420. That is rather the test of the purpose which the two museums serve?—I think it might be an advantage if our skeleton collections could be strengthened. I think it would be quite wrong to set ourselves out to form a large collection of Ancient Greek vases. We have a small collection of Greek vases; I think it is a class of pottery of which it is an advantage to have a few specimens for students from the College.

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3421. Could both the objects be used in the two museums for their separate purposes?—I am not quite sure. After all, we have a certain standard at South Kensington which we try to observe, but a piece of pottery need not necessarily be beautiful to illustrate the history of culture.

3422. If there were a free system of exchange or loan between the two museums, would that enable each of them to fulfil its purpose better?—I think quite possibly.

3423. So far as it goes, the distinct purpose is quite clear?—Yes, I think so.

3424. The same people would not go for the same purposes?—Amongst the students, I feel different sets of students go to the two museums for different purposes.

3425. You have arranged your specimens very carefully?—Yes.

3426. How far is that arrangement interfered with by gifts received on condition that they cannot be separated?—Our policy is to refuse such gifts, unless they are of such national importance as would render it impracticable. The Salting Collection, I think it is generally known, was a case in point. Everything possible was done, I believe, to waive the condition that the Salting Collection should be kept together. It would be a much more useful thing if we could divide it into several sections. In the case of certain minor collections I think I could say they would be refused if hard and fast conditions were made.

3427. In the case of large collections, would it be better for the public if they were separated, some allocated to the British Museum and others to South Kensington?—We have a few specimens at South Kensington that are only of archaeological interest; we have a certain amount of others which have great archaeological interest, but they are of great value as works of art.

3428. You need extensions for the stained glass collection. It would require a large extension?—Yes.

3429. Is there space on the present site?—No, there is no further space. The only solution I can see would be the removal of the Royal College of Art to another site, which would set free a block of buildings contiguous to the collections.

3430. (*Sir Lionel Earle*): There is the site known as the island site?—Yes, the island site.

3431. We have been informed that you are terribly hampered by bequests. After a person dies, could not you disregard the conditions?—I take it the bequest would lapse if the legal conditions were not complied with.

3432. Is the bequest so tied up that it goes away altogether?—In the case of the Salting Collection, if we had not complied, the bequest would have been lost to the nation. I think there is no doubt about that.

3433. You think someone would interfere—the relatives?—I take it they would have the right to interfere.

(*Sir Robert Witt*): I think, in some cases, there is a gift over to some other institution, and that is the difficulty. Collections are left to the Victoria and Albert, and if the Victoria and Albert do not adhere to any condition it goes to the Fitzwilliam.

3434. (*Sir Lionel Earle*): That is as regards some, but by no means all. It is really the vanity of people who make these conditions?—Yes.

3435. But the proper installation of your collection is enormously hampered?—It is considerably hampered, by one collection especially, a growing collection, which has to be kept together. We have the Murray Bequest which brings in a certain income every year, and the objects purchased by that income are kept together. That is a serious inconvenience to us.

(*Sir Lionel Earle*): I should like to have a small test case to see if anything would happen. I doubt it.

3436. (*Mr. Charteris*): You think it would be a good thing to penalise vanity?—I think the nation would run the risk of losing important treasures if personal feelings were disregarded in that way.

3437. (*Sir Lionel Earle*): If you had a collection tied up in that way you dare not refuse it?—As every year goes by it would be more difficult for us to accept a Salting Collection under such conditions. The Louvre is a good illustration of the inconvenience of that system. There are tied collections in the Louvre which make it very inconvenient for students.

3438. (*Chairman*): What is the proportion of your articles on loan?—The pottery which is used for exhibiting in provincial museums on loan has been permanently transferred to the Department of Circulation.

3439. Permanently transferred?—Yes, that is the present system. In the old days it was the custom to withdraw objects from exhibition all over the museum. I think it was a very inconvenient custom; it entailed a great loss of time, the show cases were left in a very untidy condition, and it resulted in inconvenience to students. The late Mr. Henry Wallis, who was a great student, used to complain when he found that a particular piece he had come to study had been sent to some other museum. Now, the public knows that any particular specimen they see in the department may be expected to be found there in six months' time, and it is not liable to be sent to a provincial museum. We find it much more convenient to have a series of collections representing the different departments solely for the purpose of loans to the provincial museums.

3440. Does not that lead inevitably to lowering the level of value of the circulation objects?—Perhaps so for the reason that there must be a large number of things, of types represented by only one single specimen in the museum, which we should feel we were not free to spare for exhibition in the provinces.

3441. You have alluded to the shyness of people ringing the bell and asking to see the director. What measures do you take to overcome that shyness?—None, except to encourage them to come again and to tell their friends that they should do so as well.

3442. Do you put up a notice at the door?—We have a notice outside the door "Enquiries."

3443. Just "Enquiries"?—Yes.

3444. You mentioned the value of the stained glass collection at South Kensington. What do you estimate the value of the stained glass collection to be?—£500,000 I should think at least.

3445. (*Sir Robert Witt*): Including Ashridge?—Including Ashridge.

(*Chairman*): Thank you very much.

(*The Witness withdrew.*)

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Professor W. ROTHENSTEIN.

[Continued.]

TWENTY-SECOND DAY.

Thursday, 1st November, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.

A. E. COWLEY, Esq., D.Litt., F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).Mr. J. R. CHAMBERS (*Assistant Secretary*).

Professor W. ROTHENSTEIN, Principal of the Royal College of Art, called and examined.

3446. (*Chairman*): We are very much obliged to you for coming. Would you describe the relations of the Royal College of Art with the Victoria and Albert Museum?—(*Professor Rothenstein*.) They are very close. In the case of the first year students of the Design School the Museum is practically the central point of their education. They are nearly all provincial students, and in the provinces they have had practically no opportunity of seeing what we call masterpieces. There is also surprising lack of experiment among provincial students. You would expect, after all these years of Museums, that design students especially—you would not expect it so much from painting students—would show a certain liveliness in their designs, inspired by the modern movements, but the curious thing is that their work is inclined to be tame and lifeless. In the Board of Education examinations, for instance, it is very rarely that we find really vital designers. After a year's close study through Professor Tristram and the College Assistants at the Museum, they get not only infinitely more knowledge but show much more originality and experimental quality. This result of our close association with the Museum we look upon as most valuable for our students. During the second and third year they work more in the College. The same applies to the architectural students. They get opportunities there under the Professor of studying in the large court making measured drawings. The painters and sculptors use the Museum less, though the library and print room are constantly consulted, and keenly appreciated.

3447. What is the proportion of students in the College of Art between painters, sculptors, architects and designers?—The design school is the largest school in the College. I should think it has about 150 students. The rest of the College is made up between 4 schools, painting, sculpture, architecture and engraving—another 200.

3448. How far are your present premises satisfactory?—So far as the Museum side is concerned, fairly satisfactory, though in some of the rooms the students are very closely packed, and we have no store rooms; but, as you know, the College is cut into two, and half the College occupies a number of old sheds which I believe formed part of the 1851 Exhibition. They are not only in themselves unsatisfactory, but their distance from the main part of the College makes it difficult for a person in my position to superintend the College as well as he could do if it were all in one building. It entails at least five minutes' walk there and five minutes back, and as I am only a half-time servant of the Board this means that one has to some extent to neglect the further side, for it is in Museum building where the chief work of the College is carried on.

3449. What do you mean by the statement that you are only a half-time servant of the Board?—I

am a part-time servant of the Board. I am not a whole-time servant, as Mr. MacLagan is. Consequently I am allowed the use of half my time for my own work, and I take it my successor would probably have the same kind of appointment.

3450. What suggestions have you to make for improvement?—Naturally we should like the whole College in one building. We would like proper workshops. Though it is a subject which does not concern me, probably Sir Lionel Earle knows that the keeping of these ramshackle buildings in repair is unnecessarily expensive. When I first came to the College, the pottery school occupied a small room in the middle of the school of sculpture with no ventilation at all. Parents complained of the conditions under which the pottery students worked, and after I think about two years and long negotiations we managed to get one shed from the Science Museum. None of the sheds is really satisfactory, and I suppose that if additions to the Natural History or the Science Museums are sanctioned, and building is begun, consequent noise and confusion will make them still less so.

3451. What is your suggestion for improvement? Where would you put the unified College of Art?—All I know is that a site was acquired and that site has now been lent to the French Institute, and I suppose some day, if the Government wished, it could be used for a new College again. But of final intentions I naturally know very little, though I have always been given to understand that just before the war it was proposed to build a new College. It was admitted that our present premises were not satisfactory.

3452. Would that site be adequate?—I think it would be.

3453. There you would be further separated from the Museum, you would not be contiguous?—The difference is very slight. It means crossing the road.

3454. You think that is immaterial?—That is immaterial.

3455. Turning to the Museums and Galleries in general, how would you suggest that the National Museums and Galleries could render better service in the cause of public education?—There is no doubt, from enquiries I have made, that Professor Tristram would like to have rather more contemporaneous work of the very best kind for the students of the Design School to study. He thinks it essential, especially for provincial students, that they should see the logical development of the crafts and also see the best type of contemporary work, of which they have seen nothing as a rule in the provinces. There is a further point which I have noticed. I do not know whether it concerns this Commission. Perhaps it is not the concern of British taxpayers, but Canadian, Australian, New Zealand, Indian

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[Continued.]

and Burmese students, who come to us for their education, have not had very good examples of European art in front of them. My own feeling is that it is very difficult to revive many of the Eastern crafts for instance, and there is no old culture in the Colonies. It is difficult not to feel that the more meretricious aspects of European art have been absorbed by Indian and overseas students, and that they have too little knowledge of the finer and more dignified aspects of European art.

3456. What do you suggest for improvement?—That there should be a more complete representation of 19th century art, and a small and careful selection of the best contemporary design and workmanship.

3457. As at present organised, do the Museums and Galleries render the best service possible to national artistic education?—That is a very difficult question to answer. I am sure you will admit that yourself. Anyone reading the old Parliamentary reports will see how general was the desire for museums during the first half of the 19th century. The inspiration given by museums and picture galleries in every walk of life will be acknowledged by everyone. But in the minds of all who pressed for national musums was the stimulus they were to give to the living arts in England and to the standards of taste and inventiveness in our industries; above all, to the resourcefulness of our artizans; these ends were insistently contemplated by all who gave evidence before the committees. What has actually happened is that the museum has brought a new class into being, the collector class, and the curious position has come about that galleries have encouraged people to look on taste as a faculty for the acquisition of highly priced collectors' pieces. In actual fact, the museum has led to the ironical situation that people know less about good workmanship than ever before. Men who can afford to employ the best craftsmen are quite out of touch with them and they have to go to the antique shop in order to surround themselves with furniture and objects of art which give an air of culture to a household. They generally lack the knowledge which would allow them to pick out the best workmen and co-operate with them for the supply of their needs. I think, despite all the good things that the Museums have done, that is the most disastrous; taste has become a matter of the secondhand shop and no longer the encouragement of the great creative assets of the nation.

3458. How could that be remedied?—It is something which has come into the blood of the period. Taste now, as I say, means quickness in picking up something that does come up to Museum standards, but the ignorance of the active crafts is constantly surprising. I happened to be a neighbour for some years of Mr. Gimson, who probably designed the best metal work and furniture which have been made during the last hundred years, and he was almost unknown; very few people bought his work; yet he could have started a great school of furniture making. The same things applies to pottery. Few of our own potters can afford, through lack of patronage, to set up kilns of their own. That is just one of the things. It seems to me a disastrous thing that taste has come to mean at best selection, at worst a matter of bargain and speculative investment, divorced from creation.

3459. Could the National Museums or Galleries do anything to ameliorate that condition?—Since you ask me, that is where a really good selection of modern work could help people who may be setting up house, for instance by showing them what it is still possible to get from gifted men and women to-day. I repeat that anyone reading the old reports made in 1836 onwards must admit that was largely the intention when grants were made for national museums. As you know, what is now the Victoria and Albert Museum came into being as a collection of objects in connection with the first Government

school of Design, the parent of the present Royal College of Art, a collection acquired to give to students the chance of studying old and modern design and workmanship of the best kind. It has now, of course, become one of the great European museums, but has developed perhaps a little too far in the direction of what I would call a collectors' Museum.

3460. The proposal has been made that Museums should show much less and should place a considerable number of their secondary objects in a specially reserved department for students and research workers. How would you view that proposal?—Most of us would agree that one of the obvious disadvantages of the national Museums is we find ourselves exhausted by the Museum atmosphere. I believe the Directors and Keepers themselves are anxious to cope with this undesirable overcrowding, and during the next fifty years, the Museum will probably develop in the direction you suggest, otherwise, with its constant growth and mass of exhibits, nobody, however well instructed, will be able to make the best use of the Museum. When it comes to the ordinary man and the general public, one would like to see a little more guidance in Museums. Take the Victoria and Albert Museum, for instance, of which I have daily experience; someone wanders into a room full of examples of Japanese lacquer work, in which he may spend half an hour, before he discovers the Department of Woodwork showing, without overcrowding, selected examples of English Gothic painting and wood carving, which leads on to an equally well chosen collection of European metal work.

3461. You would suggest that help should be given to the average person by elimination, or by more guidance?—I think first of all by elimination. One could imagine a collection of choice pieces accessible immediately on entering the Museum, which should at once give an inspiring impression of what men have achieved—and can still achieve—through the work of their hands, a collection that should awaken hitherto dormant sources of interest and curiosity in casual visitors. I think if this were done greater interest in other parts of the museum would follow. I am suggesting a selected collection on the ground floor giving a general survey of the crafts. I have noticed that comparatively few people reach the upstairs galleries of the Victoria and Albert Museum, where they can study beautifully displayed and noble collections of textiles and of pottery and porcelain. Yet these departments are two of the most inspiring and attractive in the Museum.

3462. Have you any representations or suggestions which you would care to make to the Commission?—It is very difficult not to reclaim more encouragement for the modern arts. As you know, there is no grant for the National Gallery of British Art at all, and I would plead for the creative talents as a valuable material asset of the nation. The offspring of the Museum, the collectors, have become the rivals of their parent and have driven up prices, often to fantastic figures. It seems to me that there is no proportion between the sums of money spent upon acquisition and those spent for the encouragement of the creative genius of the nation, which is a thing we are ultimately most proud of. Surely it is absurd that a man like Augustus John, for instance, now in middle age, has never been used by other than private patrons; there is no single public decoration done by him, and painters like Watts and Burne Jones, who were born decorators, with a passionate urge to appeal to ordinary men and women by means of an epic subject matter became largely easel painters. When Frenchmen or Germans come to London, instead of being able to show them evidences of the English genius for imaginative composition, we have to take them to the Museums.

3463. (*Sir Lionel Earle*): You mentioned that you were a half-time servant. Was that arrangement

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made by your wish or at the desire of the State?—It was put to me. I preferred to be a half-time servant because I do not think anyone can really be useful to students—

3464. In the interests of the cause of Art you are not quarrelling with that arrangement, even as regards a successor?—On the contrary, no; it was my own choice.

3465. You think that from the point of view of the Royal College of Art that is the most satisfactory way of having the right man, so that he should not be entirely absorbed?—Yes.

3466. Do your activities bring you into direct contact with the British Institute of Industrial Art?—No, though I believe I am a Fellow of the Institute.

3467. You do not advise or assist in any way in that direction?—No.

3468. But the Museum does?—The Museum does, and we are in touch with the Federation of British Industries.

3469. I asked because we have tried, from the point of view of furniture design, of which we have to provide a great deal throughout the world to our Legations and Embassies, etc., to work in the closest co-operation with those people. The only other question I have to ask relates to the island site. That site was purchased many years ago for the new College of Art, and plans were got out in 1914. I presume you consider that that site, if fully developed, would be fully adequate for the School?—So far as I have seen from my study of the plans, yes it would.

3470. The Board of Education for many years pressed for this thing to be got on with. The Treasury invariably refused on account of shortage of funds—the old story—but the position is this. As you know, the present buildings, which were a series of houses all knocked into one, were leased to the French Institute for a period of five years from 25th December, 1925, with an extension to Christmas, 1931, at a certain rent, the rent increasing as the years went on; but we made specifically the proviso that the lease gave the Office of Works the right to determine the Institute's tenancy at any time after Christmas, 1928, by six months' notice. That is the position as regards the island site?—Perhaps I might say, Sir Lionel Earle—you may know it as a fact—that at the time I was informally approached by M. Saurat, when the extension of the agreement was being discussed. I said that so far as my own views were concerned we looked upon the French Institute as playing a very important part, the idea of a centre of French culture was very sympathetic to us, and that personally I would not press for that particular site if it was thought to be in the general interest that the French Institute should stay. I do not think the Board look upon this as the only possible site if the Treasury were inclined to favour the project of a new College.

3471. But you would not be happy from the point of view of your students if you were moved a good deal further away?—I had in mind the Government property about South Kensington. I do not know whether it is all allocated.

3472. It practically is, I am afraid, unless we purchased more land by Lowther Lodge, which would be a good way away for your purposes. From what I have read in the correspondence of the past, I think one of the great points they made was that it should be in the closest contiguity so that the students could go rapidly in and out of the Museum to study certain *objets* there, and if you were moved near Lowther Lodge I think it would be very detrimental from the point of view of the work of your students?—It would be very difficult to regulate.

3474. (*Sir Henry Miers*): Could you let me know what portion of the College of Art is contained in those very inadequate sheds?—The school of sculpture, which is a very important school.

3475. It can without great difficulty be divorced from the other part of your premises?—It is not exactly divorced—the school of sculpture would in any case be further removed from the other schools on account of the clay and plaster and other materials. There is also the school of pottery, which we had great difficulty in establishing because we have to have kilns, which, of course, make the Science Museum a little nervous; there are also the metal work and the stained glass workshops. These last form part of the general school of Design, under Professor Tristram, whose main work is carried on in the Museum buildings. He too finds it difficult to apportion his time between the Exhibition Road and Queen's Gate.

3476. You mentioned your architectural students, and also I suppose students of sculpture, making use of the collections in the Victoria and Albert Museum. Is not the accommodation there so bad that they would find it very difficult to work among such a congestion of casts?—Where they work is not the cast room, but the large court where that State barge is at present shown, where they have shop fronts and old doors and portions of houses.

3477. It would probably be more useful to your students and others if the casts in the Victoria and Albert Museum were more spaciously housed?—I am afraid our students do not use the cast room.

3478. Not even the architectural students?—Very little. They make measured drawings of actual objects in the Museum.

3479. You mentioned the need of contemporary work being exhibited somewhere. Did you mean by that in the Victoria and Albert Museum, or in the Art Galleries and Museums of the country as a whole?—There is a Gallery of Contemporary Painting and Sculpture at Millbank. There is none where people can see the best examples of English workmanship.

3480. You think that should be developed in the Victoria and Albert Museum in the first instance?—We naturally do. Knowing how ignorant most people are of what they can get from the good craftsmen and decorators we have, that it does seem to me a very desirable activity for the Museum.

3481. A good deal has been said about the relation of the College of Art with the Victoria and Albert Museum. Have you any close relations with other Schools of Art in the country?—We are closely related to all the Municipal Schools of Art. We serve, of course, as a kind of Mecca to which students get scholarships, either from local authorities, or the State.

3482. Have you any influence upon them to encourage them to do what you think right in the way of development?—We influence them indirectly so far as we train most of the men who teach in the Municipal Schools. There again the Museum serves a most useful purpose. They carry with them the knowledge they acquire from close contact with the Victoria and Albert Museum.

3483. The purpose of my question was to ascertain whether you can encourage the local schools of art to get their local museums and art galleries to develop in the same way, but on a smaller scale of course, as the Victoria and Albert Museum?—We have no influence of that sort.

3484. (*Mr. Charteris*): Do you find that American or Continental Schools of Art give better facilities to their students for becoming acquainted with modern crafts and design?—I do not think so. I have met lately a good many French people—and I heard the other day of a distinguished German—who come to England and envy the art education given in the great London schools. They regard it as the best in Europe at this moment.

3485. They do not have greater facilities for studying modern developments than we have here?—I do not think any more, except, if I may say so, that what we call the arts and crafts are rather individual things in England, whereas in France and Germany artists naturally work much more closely with industrialists than our artists do.

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3486. But you would like to see the Victoria and Albert Museum dealing with modern productions in the same way as the Tate Gallery does?—I would, yes.

3487. At what period do they stop?—I rather think they have few things—

3488. Quite modern?—No, I believe the most recent example of furniture, for instance, is a piece made by William Morris. In the sculpture department they have a few modern things, notably some fine bronzes by Rodin, and for some time a piece of stone carving by Eric Gill and some carvings by Gaudier-Brezka were shown; these last have now gone to the Tate Gallery.

3489. Do you think that ought to be developed?—I think it is up to Morris' time. I think it generally stops there.

3490. I was surprised to hear you say that you thought the Museums had not had a good effect on taste, or rather that the people who could afford money to indulge their taste had ceased to be creative. You think that is the case?—I think the word "taste" has become synonymous with the power of picking out things that are considered "of a good period," and if you go into anybody's house to-day, the house of a man whom we call a man of taste, you expect to see a Coromandel screen and some early Sung, or Ming china and some Chippendale chairs. But I regard taste as being a more vital and fruitful thing than that, and I would like to go into the house of a man who has made his wealth and find that he has enough taste to pick out the best living craftsmen we have among us to-day, and to use them intelligently.

3491. Is it not always the craftsman who determines what is to be in the house of a man of wealth? Has it not always been so?—I am afraid there is a very distinct difference to-day. If you read Jane Austin's novels, the young ladies complain that the furniture has been in the house for twenty or thirty years, and they think everything old "stuffy" and old-fashioned, whereas we think everything old is in good taste and that it is dangerous to have new furniture or pottery with old pictures and objects of art. I think that is a very serious matter for the crafts. I think that is the reason why they are decaying so rapidly in the country.

3492. I was wondering which came first in the order of development. Do you think it is the demand for good things which creates them or is it the creation of the good things which brings about the demand?—I think the rivalry of the past is too formidable for us. We cannot compete with the masterpieces of the past, but each generation deserves only the artists it gets, and should use what it has honestly earned, first and foremost. I think that should be the case to-day.

3493. I was wondering whether that had not always been the case. Does not Georgian go back to Queen Anne, and Queen Anne go back to William and Mary? If you take the houses of those days, do not you find them always going back fifty or sixty years if they can?—I should have thought that they used contemporary craftsmen always, that a Louis XV house had nothing but Louis XV furniture in it, and the same applies to a Louis XVI and an Empire house.

3494. You think there ought to be more co-operation between the two?—Yes, I do, very strongly. I have a lamentable experience of the difficulties that very gifted people have in getting work of any kind, and I think it impoverishes a nation to fail to use its artistic assets.

3495. You think the work is produced to-day?—I think the talent is there, but you need immense practice.

3496. Practice on the part of the craftsman?—Yes, and he cannot get the practice because the patronage is not there; it is given to the second-hand shop.

3497. Do you think the craftsman who shows himself efficient should justify patronage?—Personally I do.

3498. The patron surely does not have sufficient opportunity to see how far the craftsmanship has developed or not?—If I may say so, that is the point I am trying to make, that if one could show what it is possible to get to-day there would be more encouragement of the good people we have.

3499. You think that could be assisted by say the Victoria and Albert Museum bringing their exhibits up to date?—Yes.

3500. That is done in Galleries abroad? The Louvre does it?—I do not know. It does to some extent with regard to painting.

3501. Do you think it would be of material assistance if that were done?—I think it would be of very great assistance. May I give one example: A new school of English lacquer work in which certain young people I know are doing the most enchanting work. Instead of imitating Japanese and Chinese lacquer they are doing really original designs. They have a new process, and I could imagine comfortably-off people ordering cabinets and having them lacquered instead of buying fifth-rate Japanese and Chinese imitation lacquer—using gifted young people and having something lacquered with subjects which have some relation to our lives to-day. That seems to me the fatal thing, we have got so used to pastiche in art that the crafts show little awareness of our own habits and experience.

3502. (*Sir Lionel Earle*): Is the price of this lacquer work which you mentioned fairly reasonable?—Fairly reasonable.

3503. I wish you would let me know, because I might be able to assist as regards Government supplies for the big Embassies and Legations, etc., abroad.—That is what we want at the College all the time. We train people, bring them up to a certain point. . . .

3504. I will look into it if you will let me know.—That is very kind of you.

3505. (*Mr. Charteris*): Has the number of students at the School of Art increased?—Yes. We have doubled our number during the last four years.

3506. It is now about 400 altogether?—Yes.

3507. (*Sir Robert Witt*): Mr. Charteris has been asking you, in effect, the question which came first, the egg or the chicken, but the question I am going to ask will be much more easily answered than that. You mentioned that your appointment was a half-time one. I am familiar with the circumstances in which the position was offered to you, and the fact of your being a distinguished artist, which involved your accepting it on those terms, but you went on to say that you thought that was the only possible system, or the right system, for the future. Is it not the fact that in the similar Institutions abroad, in Institutions I mean analogous to your own, a whole-time system is adopted in every case—that I know of at least?—May I say I am rather surprised to hear you say so, because I was sent five years ago by the Board of Education to make a report on artistic education abroad, and one of the points that most struck me, and pleased me, was that practically all the teachers of art in the important schools were part-time teachers and were provided with studios for their own use. There is not a single school in the provinces which has a part-time head. There is not a single school which provides working studios for its staff. This is one reform I am most anxious should be adopted.

3508. You are speaking of this country? I am speaking of foreign countries.—I was speaking of foreign countries.

3509. Including America?—I was not sent to America.

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3510. Because in that case certainly it is so. It is not so much, I think, a question whether the Director has a studio of his own, but whether he is in effect a whole-time man, even though a great deal of his work may be done in his own studio. May I ask you this? While you consider that essential in the case of the Director, does it apply to your distinguished colleagues?—It does.

3511. Are they all half-time men?—We had 11 whole-time teachers, and we have now only one, and I believe the College is as efficiently run. We have double the number of students and doubled the fees, which I believe go to the benefit of the Treasury, but in spite of having no increase of grant and carrying on with part-time staff—

3512. Are the students who come to your College all men and women who wish to practise some art, or are they any of them people who in effect are anxious to be trained in what I may call, for want of a better word, the scholarship of art?—There are very few who wish to be trained in scholarship; a number wish to be teachers, but most of them wish to be practising artists and designers.

3513. Among those do you consider that there is the raw material for what some of us think to be so desirable a product, the suitable Gallery or Museum Director?—I should say that the kind of education a man would get at the College, especially in the workshops, would be of the greatest possible help to him if he decided to become a Museum Director.

3514. Would it have your sympathy and encouragement that the Royal College of Art should be one of the nuclei from which a supply of that kind of mind and that kind of individual should be sent out into the world?—At present we are bound by the rules imposed upon us by the Board of Education, and the College is a college for advanced students, and entrance can only be gained by passing a satisfactory test. This test might be a severe one for a man who intended to devote his life to scholarship.

3515. So that if the Royal College of Art were to take that burden upon itself of being, perhaps at present, the only institution of its kind that is turning out men who are going to fill places in the Museum world, it would mean some modification of the present system?—Yes.

3516. Would it involve also some modification of the curriculum?—No, not of the curriculum. I think if the President's assent were given to a proposal of the kind, and he was inclined to encourage a certain number of students intending to qualify for Museum posts and for scholarships, the Board might impose easier conditions of entrance, as is done in the case of Colonial and Indian students at present.

3517. So it could be done comparatively easily with the approval of the Board of Education?—I can only speak for myself. I think the Board would be sympathetic.

3518. Are you satisfied with the privileges that are accorded to students at the different Museums and Galleries, or do you think they could be amplified or improved in any way?—I think they are treated with every consideration by all the people concerned with Museums. The Director gives us every assistance in his power, and the help which the Keepers and assistants of the Victoria and Albert Museum give the students is beyond praise. Students who wish to copy also receive every consideration from Sir Charles Holmes and his staff at the National Gallery. From that point of view we are perfectly satisfied.

3519. As regards the actual system, or the regulations which are laid down in various Museums and Galleries for students, is there anything you could suggest that could be improved?—I have not had complaints from students.

3520. Sir Lionel Earle has asked you about the site and the question of the place in which your

School is housed; is it possible, do you think, that instead of waiting for Treasury action you or those associated with the College could find some generous benefactor who would consider it a privilege to take upon himself the burden of presenting a site or a building?—That is a difficult question for me to answer. On the whole, I think it is easier to get money for the acquisition of definite works than for a building, where people are inclined to say it is the business of the Government to provide at least one national school of art.

3521. I appreciate that, but do not you think that if a determined effort were made and the necessary publicity were given, it might be worth while to try again to find such a man by making some kind of appeal which would reach those who do not hear of these things in the ordinary way?—It undoubtedly would, and I feel sure that anything of the kind would be welcomed by the President of the Board.

3522. On previous occasions we have discussed the question of casts. You referred to the importance of the sculpture work. Would you be in favour of having a central institution in which all the casts were brought together, from the Victoria and Albert Museum, the Crystal Palace, and the British Museum? Would you be in favour of having a kind of Trocadero in London if it could be arranged, or would you be in favour of leaving them scattered as they are at present?—I think to students of the history of art a Trocadero is of the greatest importance, a Museum of Casts, just as one wishes to see in London an Eastern Museum, which would also, I think, simplify the activities of pilgrims to the Museum very much. It has always seemed to me a great pity that we have no Oriental Museum, and that the Indian Section of the Victoria and Albert Museum should have to compromise between examples of Fine Art and merely descriptive models of Indian life.

3522A. Do I gather from that that you would be in favour of the creation of a great Oriental Museum, and that you would be glad to see the necessary constituent parts of other Museums concentrated in that? Would you feel strongly as to its being in Kensington or Bloomsbury?—Not at all. Seeing that this country has great cultural responsibilities, equally with material ones, in the East, one would like to see an emphatic acknowledgment of the immense contribution made by the Eastern genius to civilisation. I know that European scholars come to London to study the sources of Indian art, expecting to find fairly complete material clearly arranged. At present they are disappointed, owing to the material being divided between Bloomsbury and South Kensington, and to its place at Bloomsbury—I am thinking of the sculpture and bronzes—in the Ethnological section. While speaking of an Oriental Museum, I cannot help expressing the hope that the iconoclasm that has been persistently carried on in the East owing to the acquisitive greed among European and American collectors will be discouraged by our Museum authorities. Knowing how enlightened are our Directors and Keepers, I feel sure that they must disapprove of the many acts of vandalism by scoundrels, notably in China, where heads are knocked off images too large to be removed, to be sold to dealers' agents.* This is one of the unhappy results of the feverish acquisitive rivalry which has taken the place of the enlightened encouragement of the living arts. The Museums exist to help us to respect every garment in which the human spirit has clothed itself. It would be a generous gesture if, in certain cases, we offered to return mutilated fragments to be replaced in their original position.

* I have since been told by Mr. MacLagan that he has always refused to have anything to do with people who offer to sell single heads of this character.

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3523. You referred to the importance of guides and guidance in the Museums. Do you not think it possible that your College might provide such people, might train them and give them the kind of general culture which under your system is what you seek to give to a large extent I hope, and thereby enrich the other Museums by sending them men and

women who would be suitable and admirable guides for those Museums?—We could not release our students from regular attendance during working hours, while they are actually working at the College.†

(Chairman): Thank you, Professor Rothenstein.

(*The Witness withdrew.*)

Mr. T. A. Joyce, Deputy Keeper of the Department of Ceramics and Ethnography at the British Museum, called and examined.

3524. (Chairman): How would you sum up the uses of an adequate Ethnographical Collection?—That is a very large question, but I will do my best to answer it as shortly as possible. The primary use of an ethnographical collection is that it is absolutely indispensable to the study of certain branches of Anthropological science. I shall have to go a little more into detail. I will pass over the value to pure science. I imagine you want something more than that, and I think this may be taken as granted. But such a collection bears a great relationship to the study of humanities at large especially the study of history. Certain branches of Anthropological science with their attendant collections, give very important clues to movements of peoples in the past and in that way supplement history. Many of our collections of ethnographical objects contain all that we have of vanished races. The study of them illustrates history to the extent that it provides a survey of certain developments of great technical importance, and also explains the origin and development of crafts and industrial processes. In this way we get indications of what has happened in the past (for instance, one phase of human culture impinging on another) and this provides a certain guide to what will happen in the future. The relation of Ethnography to the humanities is in the main educational and the subject could be elaborated. The most important aspect of this relation lies in its connection with Imperial administration both from the public point of view and from the student's point of view. I think the public get an idea of what the British Empire is. They see there are other points of view than their own; and that many primitive customs which seem foolish have, when they are studied, a real logical meaning in the minds of the people who practise them. That induces a certain sympathy with subject races. As regards the Colonial administrator himself, a grounding in the general principles of Anthropology is almost essential at the present time because he has to reconstruct primitive Social systems in the light of European desires and wishes. If he knows what is there already, he can often build on that basis without upsetting the natives and causing local distress and disturbance. The Colonial Office has instituted the Tropical African Services' course in connection with which certain anthropological lectures are given. I have before now given those lectures and, frequently, Colonial administrators on returning home have told me how much they owed to them. Then there is the question of trade. An ethnographical collection visited by an importer gives him an idea at once of the economic life of the people and suggests hints as to how their industries can be developed. With regard to the exporter, he can get a very good idea, from a collection, of what is wanted by the native for the support and development of native industries. This point has been fully recognised by the Dutch who manufacture in Holland large quantities of textiles ornamented with native designs which they export to Java. We have had a parallel instance quite recently in England in the case of a Manchester cotton printer who prepared a very large quantity of printed cotton cloth for trade in the Belgian

Congo, taking all his designs from specimens in the Ethnographical Gallery in the British Museum. I understand it was a tremendous success out there. Thus even from the trade point of view, there are great possibilities in an intelligent study of ethnographical collections. Again from the point of view of the study of decorative art, and the adaptations of new forms to our own uses, more particularly in regard to the readjustment of artistic values which has taken place during the last twenty years. We are getting more and more art students studying the art of primitive man, especially African and Ancient American; quite recently a commercial firm sent two artists to the British Museum to take copies of all the Ancient Peruvian textiles. These it was proposed to utilise in the preparation of designs for wall-papers and textiles.

3525. You are very congested in the department of Ethnography?—Yes, the position is very serious from the point of view of the conservation of specimens.

3526. What is your solution and how do you think the department can be developed?—That can be summed up in two phrases, additional space, and additional staff. In regard to the space I understand there have been two alternatives put forward. One is that the whole of the ethnographical collections should be removed to some building which can be adapted or specially prepared for their display. The other is that further accommodation should be found for them on the Museum site or the site earmarked for the Museum. Of those two, I think it is unquestionably preferable that they should remain on the Museum site if possible. From this point of view—they have a close connection with other collections in the Museum and they ought to be studied together. I think the close connection with the Prehistoric collection, illustrating the Stone Age of Europe, has already been emphasised by the gentlemen who appeared before you as representatives of the Royal Anthropological Institute. The relation is not quite reciprocal because the Stone Age of Europe does not throw much light on the ethnographical collection. On the other hand I suggest that the Greek and Roman Department and the Egyptian Department are, from one point of view, merely branches of the ethnographical department because they illustrate the arts, culture and religion of certain sections of humanity. They do not stand really apart; they ought, in my opinion, to be somewhere near the ethnographical sections. With regard to the actual form of the building, if the space could be found, although I expect this is impossible, I think a building of one storey would be most practicable, but if there is to be a building of anything more than one storey it must be provided with large lifts; that is absolutely essential for the safety of specimens in process of transfer from one

† Professor Rothenstein subsequently asked that his answer on this point might be supplemented as follows:—

As stated in answer to the suggestion that the College might serve, among other institutions, to train men intending to devote themselves to the service of our national and provincial museums, I have little doubt that a concrete proposal from this Commission would be carefully considered by the Board of Education.

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floor to another. As to the actual pattern of the building, that is a question I can scarcely answer offhand, but I think the best guide would be a scheme drawn up by Sir Hercules Read and printed in a volume of Essays presented to Professor Tylor in 1906. This is available. Certain modifications would be desirable, but, taken as a whole I think this scheme would be a good pattern. As regards the actual space, two years ago I prepared a report for the Trustees of which you can obtain a copy. The detailed estimate of the amount of space required is briefly as follows: I exclude the Oriental collections which I think need not be touched, and should remain under the same roof as the Department of Oriental MSS. I am considering only the ethnographical collections proper, in which I include the Ancient American collection. Broadly, we need four times the present amount of exhibition space and three times the present amount of storage space; and that space should be worked out in wall space. I should like to mention this at once. It is important to realise that floor space does not necessarily mean very much as regards the practical application of it to the display of an ethnographical collection. The paramount thing is wall space, and a building should be planned very carefully so as to give the maximum wall space. Radiators should be excluded from walls and lighting should be by skylights and clerestory windows. In the exhibition galleries we have 18,000 feet area at present and we need 75,000. We have 1,200 linear feet of wall space and we need 6,000. In the storage we have 6,000 feet of area and we need 18,000 and we have a wall space of approximately 900 feet and we need 3,000. That is budgeting for the future. I am sure in a scheme like this you would not want the same conditions to recur in thirty years' time. Besides the exhibition space and storage space, space will be required for studies, and the departmental library, a large room for unpacking and sorting collections and a workshop. The fitting up of the basement storage must include good wall cases. The present system, which we are obliged to adopt, of storing specimens on open racks is thoroughly bad for perishable objects, especially as we have not the staff to see to their continual renovation and cleaning and so forth.

3527. When you have all this increased space what increase of staff do you want?—At present the sub-department is administered by a deputy keeper, one assistant keeper, one first class technical assistant, two attendants and one house labourer. Ultimately we should want certainly two additional assistant keepers, two more attendants, one of whom could be trained up to replace the first class technical assistant, who will eventually retire, another house labourer, and, most emphatically a shorthand typist, which we have not at present. I would very strongly recommend that at least two appointments be made immediately, that is to say, another assistant keeper and the shorthand typist. An additional assistant keeper is needed now because another officer of that grade will be essential in the event of a move or a reorganisation; and it is obvious that he should have some preliminary training. Moreover the present assistant keeper has already over fifteen years' seniority and there is no one being trained up to take his place. Finally, the ethnographical should eventually be constituted a Department, and the officer in charge be allowed at least the status of a keeper.

3528. Are you acquainted with Dr. Wellcome's Museum?—Yes. I know the Wigmore Street Museum very well.

3529. And the one in Endsleigh Gardens?—No. I know the pathological Museum; that is a magnificent place.

3530. Does that supplement what you have in the British Museum or duplicate it?—Dr. Wellcome collects from a particular point of view. He specialises on the medico-religious side of anthropology and his collection is a special collection. I do not know how

far he means to go but that is his plan at the moment, as I understand it.

3531. Broadly speaking, it is an extension and not a duplication?—It is an extension and not necessarily a duplication.

3532. Now about the exhibition of student material as compared with the exhibition of exhibition material; do you think any improvements could be made in the present practice?—I think so, certainly. There are a large number of specimens which are not necessary for the public to see; in fact, it is desirable they should not see them and get tired of seeing what appear to be duplicates. I am definitely not in favour of reducing exhibition space, but of giving more space to the individual specimen, to enable it to be studied properly, and I think as many specimens as are of use and interest to the public should be placed on exhibition. There is no reason why a student collection should not be arranged, and I suggest that it should be organised on a different system. We can use a great many of our objects, which are not necessary to the main collection in the formation of series arranged on a comparative system, as in the Pitt Rivers Museum at Oxford or the Central Hall at the Natural History Museum. The comparative method is essential to students. The comparative series, however, should not be at the expense of the main ethnographical collection, which as a national collection must be geographical in order to illustrate the indigenous culture of individual colonies. With regard to the specimens which are needed by advanced students and research workers, I think a good arrangement is that adopted in the second Vase room in the Greek and Roman Department, where specimens, not immediately accessible to the public, are arranged in a parallel gallery behind the wall cases which the public see. They are quite close and transfer is easy.

3533. Would it be possible to do that in the ethnographical collection?—Not as at present constructed. It is too narrow, I am afraid. I very much hope for a new building, because I think that the long gallery system is bad in a museum. It gives a feeling of unrest.

3534. What is the thing you advocate?—A series of small rooms.

3535. Or a long gallery with buttresses?—I do not think that is so satisfactory or so intimate as small rooms. I advocate small rooms.

3536. As giving greater wall space?—Yes, and as more convenient for intimate study.

3537. Now what are the educational facilities in your department?—We give a good deal of advice to the public. I believe that is not strictly our official duty. Our official duty is that of conservation, but it has always been a tradition that we are accessible to the public and we have many earnest enquirers. Over 1,200 individuals last year signed my visitors' book, and many managed to get through without signing. Most of these visitors I saw personally. We publish guides and handbooks from time to time, and we get a large number of applications from members of groups, learned societies and schools, who wish to be shown some particular branch of the collection. When the occasion seems worth it I very frequently arrange a special series in a case or on special occasions I bring specimens into my students' room and allow the visitors to examine them there. The Universities make use of these facilities. Professor Seligman brings parties of students from the London School of Economics. I give a course of lectures at the School of Economics once a year, and bring my classes to the Museum for practical demonstrations. It was originally arranged that I should give seven lectures and two demonstrations, but owing to the special request of students I now give five lectures and four demonstrations. Students tell me they learn very much more from seeing and

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handling the specimens than they do from seeing lantern slides.

3538. Do you advocate an extension of the system of lectures?—I think that would be valuable. At present anthropological lecturers tend to concentrate on the sociological side, but I think the technological side should receive greater attention.

3539. Are there any other observations you would care to make on general grounds?—I think that is all under that heading. I was going to mention the staff, but as I have already spoken on that subject I think I have nothing more to add.

3540. (*Dr. Cowley*): You advocate a new building entirely?—That would be the best thing.

3541. Have you any idea of where you think it best that such a building should be placed?—I am not quite certain on this matter, but I understand that the block of land between Montague Street and Gower Street has been earmarked for an extension of the British Museum, and I think this the best locality.

3542. You think it should be on the Bloomsbury site?—I do. There is just one other question that might arise. The matter is rather pressing from the point of view of the condition of the collection, and if it were possible to get a satisfactory site at a little distance immediately it might be better to accept it at once rather than wait for the Bloomsbury site.

3543. If a building were placed any distance from Bloomsbury would that make any difference to the amount of use made of the ethnographical collections do you think?—Not necessarily. South Kensington was a long distance away when the National History Collection was placed there, and I do not think there was any decrease in popular interest. There is another point which would have to be borne in mind, which is this:—There is a large subordinate staff which is shared by the ethnographical section with other departments, and this staff would have to be duplicated. I must have stone-masons, labourers, joiners, painters, and a locksmith; and this means duplication of subordinate staff.

3544. What other institutions use the ethnographical collections specially?—Apart from private parties and the public generally, the Universities and foreign visitors.

3545. The University of London?—Yes.

3546. They really do make good use of it for their students?—Oh, yes.

3547. (*Sir Robert Witt*): Did I gather that you think the matter so urgent that you would welcome an independent ethnographical museum, geographically independent, provided it was in the Bloomsbury area, rather than wait for the possible reconstruction of your existing premises where they are?—Yes, if it were a question between two or three years and ten or fifteen.

3548. And if that were so you would advocate a system of building which would be on the lines you have indicated of study rooms and a very much reduced exhibiting space?—No, I do not want to reduce the exhibiting space from what it is now.

3549. Comparatively reduced as compared with the whole; that is to say, if there were increased space the exhibiting space would be not proportionately increased but a considerable amount of the increase would be given to the study rooms and the storage?—I should like to reduce the proportion as little as possible. If we get our series of comparative studies I should like the public to see them so that would reduce the space for the students collections. I do not want to reduce the actual exhibition space very much proportionately.

3550. I was interested in what you said about the tradition as to the duty of the keeper. His duty was conservation. That reminds me that one of the attendants at the Louvre once told me when I enquired where a particular picture was that his duty was to guard the pictures not to show them. You feel the showing of the exhibits is at least as important as the guarding of them?—Certainly.

3551. And perhaps more could be done in that way?—I agree.

3552. And you apply that also not only to the student and research worker but to the uninstructed public?—Most emphatically.

3553. Do you see any objection to a wide extension of the guide system?—No, I think that would be all to the good. I think the official guides have been of enormous value in explaining to the public what the British Museum really is and the value of it.

3554. And you do not fear that a considerable extension of that system would impede the public otherwise or make it difficult for students and research workers to carry on their work?—Not if we had another building. At present the difficulty of conducting parties is provided by the narrowness of the ethnological gallery but I think an extension of system of popular lectures in a properly devised building would be an admirable thing.

3555. You referred to the importance of the ethnological collection to the idea of the Empire and to its relationship to trade; do you think it would be possible to enlist the sympathy and the financial help of trading concerns in that direction to get money?—It certainly ought to be possible. I think it might be done.

3556. Has any effort been made to approach the big export houses, the big Eastern houses, the big manufacturing houses who have special business with the Empire to get them to provide guides or provide money or provide exhibitions or anything of that kind?—I do not know of anything of that nature having been attempted officially in the largest sense of the word. I know a great deal has been done by keepers of departments.

3557. Individually?—Yes. I know of no official move in that direction.

3558. Would you be in sympathy of approaching such a body as the Empire Marketing Board and pointing out the essential unity of interest between your efforts and theirs?—I think it would be an admirable move.

3559. Just one other point, how do you view the duties of your department as regards expeditions in the case of ethnology—what in archaeology results in excavation. Would you favour doing rather more than you have done in the past in the way of foreign expeditions and work of that kind?—Certainly. I think it is most important that every assistant keeper from the Museum staff should have a little experience in the field, though not perhaps at first. I think it is better he should get his theory first and his idea of museum arrangement and requirements, but ultimately I think it is indispensable. You get quite a different point of view after you have been in the wild places. When you come back I think your value has very greatly improved.

3560. Would you be in favour of any of the funds of your department being allocated definitely to sending your staff into the field and abroad to see foreign museums with a view to equipping them better for the work you have in your own?—Most decidedly.

3561. (*Mr. Charteris*): You gave some figures in relation to the expansion in the future. I think you said it would last thirty years.—I am hoping this would last for a great deal more than thirty. I see no reason why it should not last for another century.

3562. At the same rate of expansion?—No, at a diminished rate of expansion.

3563. You do not have any opportunity of training pupils at the British Museum?—No, we do not.

3564. Do you think it would be desirable that you should be able to train people on to fill vacancies as they occur in the administration?—Yes, it would be useful, but I think perhaps the present system is as good as any, getting somebody whose education is

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more or less finished. A man with a university education picks up museum work very quickly. If you have a young and immature person so much time is taken up in training him. It is a doubtful benefit.

3565. Do you get people with technical education from Universities?—Most of the universities have various courses in anthropological grounding. I think it is better for them to get their early training there.

3566. (*Sir George Macdonald*): Sir Robert Witt was asking you about the relative amount of space to be devoted to exhibition and storage. If you had all the space of both types that you would wish do you think many of the objects that are now on exhibition could be stored?—I think quite a number could, but on the other hand we have so many in storage which should be exhibited, that the space provided by a judicious "weeding-out" would be more than occupied. There would however be a big stocktaking and we could get things properly arranged.

3567. Do you find your work seriously hampered because it is called an ethnographical department instead of an ethnological department?—No, I do not think so.

3568. You do not think you would fundamentally alter your methods if the name were changed?—No, I do not think so. Personally I am indifferent to the title of the Department provided I get the space. The public are becoming accustomed to the word ethnographical, and therefore I doubt the value of a change.

3569. You spoke of field work and the desirability of members of your staff going abroad, you were abroad yourself in America a year or two ago?—Yes, I have had three expeditions in America.

3570. In what capacity did you go then?—On the first occasion I went to New Mexico to join in an American expedition as guest. The second time I went out to report to the Trustees on some newly discovered ruins in British Honduras and the third time to commence excavations there. Last year these operations were continued but I was not there.

3571. I suppose you find that in every way a great aid in your work?—It was invaluable to me.

3572. Then in regard to the teaching objects of your department, what do you do in that way in the meantime? I rather understand that you have given lectures or a course of lectures for the University College?—Yes.

3573. Those are given in the University College?—In the London School of Economics.

3574. Do you think your staff could to any great extent be spared for lecturing purposes or is their time fully occupied in other duties?—My lecturing is done in my spare time and I imagine it would be the same in future. In connection with the Universities, it is rather difficult to say this quite definitely, but I imagine that the Trustees of the British Museum would not wish to undertake any active teaching in such a way that it would conflict at all with any University.

3575. That is the point I want to get at, you do not think it desirable that the British Museum should develop a teaching department in connection with this?—I think there would be a very great difficulty in connection with the universities.

3576. Then as to the project of a folk museum; have you any definite suggestions to offer in that connection?—I am fully in support of the project. Time is getting short and specimens are rapidly disappearing. I have in the British Museum, as a matter of fact, a series of folk objects which I have rescued. They are kept down in the basement and there no Government money has been spent on them. They are not strictly the Trustees' property but they are available when such a museum is started.

3577. That is partly why I asked the question. Is there any chance of duplication if such a museum were started?—These objects would be available for any properly constituted folk museum.

3578. You would not continue to develop your collection of folk objects concurrently with the development of a separate folk museum?—Certainly not. We should not have the space.

3579. There would be no danger of any overlapping in that connection?—Not in the least.

3580. Then you spoke of a shorthand-typist; one can imagine that would be very useful. Have they shorthand-typists in the other departments of the Museum?—Some departments have.

3581. Such as?—I think in the Greek and Roman Department. We used to have one in the old Department of British and Mediæval Antiquities and there are one or two in the Director's office, but I have not one in mine. It does take up a lot of time dealing with the official correspondence.

3582. (*Sir Henry Miers*): I suppose you have read the evidence of the Anthropological Institute?—Yes.

3583. Are you in general agreement?—Yes.

3584. They have really expressed what you think is desirable?—They express a great deal I should like to say myself.

3585. You mention the desirability of having a single floor building for ethnography. That, I suppose, is for overhead lighting and wall space?—Yes.

3586. Failing that, is there any scheme by which you could have the wall space required?—Yes; I do not think that is an insuperable difficulty. I was thinking rather of the transferring of objects from store to exhibition space without leaving the same level. In a single floor building it can all be done on the level. I believe the idea was suggested, for instance, that the machinery hall at Wembley should be allotted for ethnographical purposes, and that would have been admirable from my point of view. The hall could easily have been cut into small rooms, and there would have been no running up and down stairs with the specimens.

3587. Can you point to any museum abroad where the collections are well exhibited?—Yes; there are several museums in America which are extremely good, notably the Museum of the American-Indian in New York. Part of the installation of the new Chicago Museum is excellent, but what strikes me more than the excellence of exhibition is the excellence of the storage. They are working, it is true, on rather a different system from ours. They are concentrating on collecting at the moment, so they concentrate on storage. We rather concentrate on doing something for the public, and I am afraid the storage facilities have been rather neglected. There are some very good museums in Germany too, the Hamburg and the Munich Museum.

3588. Have you seen the Colonial Institute in Amsterdam?—I have not seen that.

3589. I take it if you wished to exhibit all you have now exhibited you would require two or three times the present space to put these things out adequately, to redistribute what you have now in cases?—Yes; and the additional space which I suggest, would allow for a good deal of the material in the present store to be brought up and exhibited.

3590. Then about the comparative series stressed by some witnesses from the Anthropological Institute, that would form a separate section?—A sort of side line.

3591. But the storage ought to be on a geographical system?—I recommend that.

3592. And also the student series?—The student series, yes, on the geographical system. Probably the comparative series, which I have suggested, properly and adequately organised, would suffice for the ordinary student, apart from the advanced research-worker.

3593. That would be a separate room?—Yes.

3594. Preferably?—Yes.

3595. Would you have also a separate series or separate rooms for people engaged in investigation—work rooms?—Yes, that is what I mean. In addition to the space that is required for exhibition and storage space is required for studies, students rooms and library. For instance, a room is often required

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when a traveller, returning from an exhibition with a collection of which he is prepared to let the British Museum have the pick, wishes to unpack his specimens, sort them, and write them up.

3596. Do you think there is anything to be gained by having a study series adjoining the exhibited series? I was thinking of the Cardiff Museum.—Yes, that is what I meant when I said that I considered the arrangement in the second Vase room of the Greek and Roman Department is so excellent.

3597. (*Sir Lionel Earle*): Do you consider there is an adequate site at the British Museum if some of the neighbouring houses were pulled down?—There would be adequate space, but the space would be too valuable for other museum purposes for the whole of it to be allotted to ethnography.

3598. You mean other departments of the Museum would want it?—Yes, part of it; but I think room could be found here for ethnographical collections.

3599. Now then, there was a proposal which fell through at Wembley. Would you think Wembley as good as Bloomsbury as a site, or were you merely influenced by the building?—I was influenced by the building. It was the Palace of Arts. It was an admirable building, and Wembley was not further out from Bloomsbury than South Kensington was when the Natural History Museum was built there, and London is growing out northwards.

3600. The reason I ask this is it seems to me if the ground which belongs to the Trustees is likely to be required for other purposes, would it not be better to go out somewhere near Hendon or Wembley, or a district selected by yourself where the land is infinitely cheaper?—That is a very distinct point. But I am rather loath, if it is found possible to do otherwise, to divorce the ethnographical series from the Greek and Roman and Egyptian.

3601. Would you prefer to sacrifice your one storey building and have four or five storeys on the British Museum site rather than a one storey building designed to meet your requirements on a site further away?—I think so.

3602. Which is the Museum in Europe which you consider from the ethnographical point of view is not only the best building but the best arranged, Munich?—Either Munich or Hamburg. Cologne is extremely good, but I think Munich probably.

3603. I understood that even if you had a new building, one storey building, built to meet all your requirements you would not advocate from the point of view of exhibition to the general public much elimination of your present exhibits?—There would be very considerable elimination, but all this elimination would be replaced by more important material in storage which it is not possible to exhibit now.

3604. You cannot suggest from a scientific point of view elimination of a great deal of the exhibits in the rooms now to rooms where the student could go but not the ordinary promenader through a museum?—I do not think we could eliminate any space. Any specimen which was removed would have to be replaced by another better one from below.

3605. I am almost overwhelmed as an ordinary individual by the mass.—I think that can be got over by spacing out the specimens in smaller rooms and supplementing the collection by photographs.

3606. Have you experience of Folk Museums abroad; have you seen the one at Stockholm and those in Berlin?—No.

3607. Would you consider as far as you can judge that fifteen acres would be adequate to instal a decent folk museum with the cottages and so on?—I should think a great result could be achieved in a space of fifteen acres. The best folk museum I have seen so far is the small one at Salem, Mass. It is quite small but they have a colonial house.

3608. They have not the same opportunities in America of providing folk museums?—No. Their history does not go back so far.

3609. (*Chairman*): What would be the cost of an extensions such as you envisage?—I am sorry, we have not considered that at all. We should have to consult an architect.

3610. Comparing your collections with those on the Continent and America, broadly speaking, how do you compare?—I think our collection on the whole is superior both in wealth and diversity of specimens. There are certainly branches of ethnography which are shown better on the Continent, or rather better illustrated on the Continent and in America, but taken broadly I think ours is the richest and finest collection in the world.

3611. You have done nothing, the Trustees have done nothing to enlist the support of business houses interested in Colonial matters?—Not as far as I know, apart from personal efforts.

3612. (*Sir Henry Miers*): Do you think it would be desirable to have somewhere a special exhibit of Imperial material, I mean gathered from the various parts of the Empire?—Do you mean permanent or temporary?

3613. Permanent?—No, I think it would be better to let each colony have its own separate exhibition, as at present in the British Museum. This method should appeal to the pride of individual colonies and they might be induced to supplement the collections. The geographical arrangement enables Colonial visitors to see the indigenous products of their colony grouped together.

3614. If it can be done at the British Museum?—Yes.

3615. It would not require a special collection?—No.

3616. (*Sir Lionel Earle*): What is the best American Museum?—The Museum of the American Indian at Broadway and 155th Street. This is supplemented by a magnificent storage building out in the Bronx Park, fitted with airtight storage rooms with special doors and beautiful lifts.

3617. That is not open to the public?—No, it is open to the student.

3618 (*Sir Robert Witt*): None of the museums you have referred to in America are one storey buildings?—No, I mention that as a counsel of perfection.

3619. And it is chiefly because if we had one here you would get over the question of lifts?—Yes.

3620. But provided you have proper access the Boston system with storage below, students' rooms and then exhibition above would be possible?—Yes.

(*Chairman*): We are greatly indebted to you for coming.

(*The Witness withdrew.*)

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Continued.]

TWENTY-THIRD DAY.

Friday, 2nd November, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.
 A. E. COWLEY, Esq., D.Litt., F.B.A.
 Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
 Sir RICHARD GLAZEBROOK, K.C.B., LL.D.,
 F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.
 Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.
 Sir HENRY MIERS, D.Sc., F.R.S.
 Col. Sir COURTAULD THOMPSON, K.B.E., C.B.
 Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).
 Mr. J. R. CHAMBERS (*Assistant Secretary*).

Mr. H. A. KENNEDY, Keeper of the Circulation Department, Victoria and Albert Museum, called and examined.⁽¹⁾

3621. (*Chairman*): How long have you been head of the Circulation Department?—Since 1922.

3622. What are your views on the possible creation of a Central National Circulation Department, which might act for all the National Institutions in London, and how do you think such a Department could most conveniently be administered?—Should it be decided widely to extend the facilities for borrowing objects from the National Museums there can be no question, I think, that the business-like way in which to effect the distribution would be by means of a Central Circulation Department. The co-ordination of the various loan collections would avoid overlap and waste of effort and the close association of the Department with all the National Museums would facilitate the administration of the grant-in-aid of purchases by local museums. The officers of such a department could act as liaison officers between local curators who find it impossible to visit London and the officers of the various National Museums. Packing and despatch could be distributed evenly over the year and the staff kept in constant employment. In short, a Central Department would be, as Sir Francis Ogilvie said, the simplest way to work.

Seeing that the new Department is so much a matter of the future, only the most tentative suggestions can be made at this stage as to the most convenient method of administering it. The existing organisation at South Kensington has had long experience of the work and could easily become the foundation of a new department to which additions could be made as and when necessary. Inasmuch as its scope would gradually extend beyond that of the Victoria and Albert Museum there would be a tendency for it to become independent of it administratively, but it would still remain in close touch with it. It seems to me important that the association with the Board of Education should continue, because so much of the work will always be connected with the schools.

3623. Then this department in your view would be under a Committee representing the different National Institutions?—I think there would have to be some sort of advisory body, or some means for the head of the department to refer to the Central Council for Museums, if there should be one. There would be I suppose, as part of this scheme, a Joint Co-ordinating Council for the whole of the museums.

3624. And then this Circulation Department might be in direct connection with that?—I think the head of the department would have to consult it at almost every stage when any new step of policy was taken. I think you will have to advance by stages.

3625. Could such a step be taken under present conditions?—The Department of Circulation as it is to-day is so cramped for space—apart from the offices it normally occupies only 25,340 square feet—that it

would be impossible to accept much more material at present, except the travelling collections of Turner watercolours from the Tate, or the British Museum travelling collection of prints. But as soon as the general principle of a Central Department is accepted, there is no reason why all applications for loans should not be addressed to the Victoria and Albert Museum in the first instance for transmission to the Director concerned. In many cases no doubt we should be able to provide the Director with useful information as to local conditions; sometimes it might even be possible to arrange for transport in connection with our own van journey. Our vans are travelling over the country all through the year except in the holiday time. In any new building on some nearby site—for example, a new College of Art on the island site opposite—Circulation could put to good use a floor which might otherwise be rather empty. I refer to the basement. Provided light and air were available on the ground floor for the offices and a workroom, and provided that the basement were dry, properly protected and provided with suitable lifts or slipway, there is no reason why the travelling collections should not be stored in the subground floor and be inspected there by visiting curators by artificial light.

3626. Have you any such store in use now?—No. Our galleries are supposed to be exhibition galleries. Some of them are poorly lit, but they are in theory exhibition galleries. They are all on the ground floor.

3627. Are any area floor galleries available at South Kensington?—No, there is no more space there I am afraid. It is rather a matter for the Director than for me, but I do not see where we can squeeze in any more room there.

3628. They are all occupied?—They are all fully occupied. In July and August the congestion in the department is terrible. Most of the art schools change their loans in the summer, and the congestion near our packing room is acute. We have sometimes spread out into the North Court, and in most years recently we have been able to occupy about one-third of it for these two months. This gives us another 3,000 square feet; but that is the best we can hope for, I think.

3629. Taking the Circulation Department of the Victoria and Albert Museum as it exists to-day, what are your views on the standard of the objects circulated, and have you any improvements to suggest?—In his reply, No. 2837, Mr. Maclagan has already dealt with the criticisms as to the quality of the objects in the travelling collections and there is not much left for me to say. It is, of course, not the case that only objects of very secondary importance are included in the collections; and I think that if any of our critics were to make a

(1) A memorandum by Mr. Kennedy will be found on page 251 of the Oral Evidence, Memoranda and Appendices to the Interim Report.

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round of the Institutions to which we lend, he would in the end feel bound to admit that ours are generally the best selected and the best displayed objects in the Museum. It is true that some of our collections are better than others, but this is natural, since local conditions not infrequently make it impossible for us to send our best things, either because the premises are not safe or because the Institution is lacking in vitality. In this connection, seeing that a good deal was said about reproductions by the Museums Association, I should like if I may to observe that very few reproductions are now to be found in the collections we lend to local museums. Certain classes, of course, can only be represented by reproductions; Ivories, for instance, or Corporation plate and the earlier Silversmiths' work. On the other hand, practically all the specimens of Pottery, Ironwork, Textiles and Woodwork are originals. I find that of 4,700 specimens lent during the last three years to sixteen Museums selected at random, about 360 were reproductions, but if the above-named categories are excluded, the number falls to 175. This is not a big percentage and many of those loans are similar to reproductions which are thought worthy of exhibition in the main Museum. No one would contend that the collections do not still admit of improvement, but on the whole they seem to me to reach a high standard. My colleague, Mr. Torrens, who has been twenty years in the department and has worked under the old system as well as the new one, tells me that, in his opinion, the material we are sending out now is much better than it was under the old arrangement prior to 1908 when the curators would come up and pick things out for themselves.

3630. Can you just tell the Commission briefly the difference between the old-system and the new?—Prior to 1908, so I understand, there was a nucleus of objects which were always in circulation, but in addition to those the local curators had the right, or the privilege rather, of coming up and going round the museum with an officer of the circulation department. If there was an object that a curator particularly wanted, he indicated it, and if it was not too valuable the object was taken out of the case and transferred to circulation for the time being. Then at the end of a year it came back and was replaced in its case. Since 1908 the collections are entirely separate. We have a separate purchase grant, and additions and improvements are being made every week.

3631. Apart from their own purchase grant, does the Museum buy certain objects and transfer them directly to the Circulation Department?—No, not now. A gift might come in which we share with another department, or we might share a purchase, but they never buy and then transfer. We pay for it ourselves. Of course, it is only a matter of book-keeping.

3632. But goods are accepted directly for the Circulation Department?—Sometimes, yes. Sometimes, for instance, a visitor will bring in a piece of embroidery of a type already represented in the central collection, and the textile officers ask whether the owner has any objection to its being sent to local museums? If the owner says "None," they send it down to me.

3633. Do you consider an extension of that practice possible, objects being accepted for circulation definitely?—Certainly. Every year we express the hope in the annual Review of Acquisitions that readers will give us specimens.

3634. Can you tell us the number of provincial museums and art schools benefited by your Department and also say whether that number could be definitely increased?—In 1927 we made loans to eighty-two local museums and four temporary exhibitions and we made grants in aid to twenty-one museums. It is possible that if our Regulations were modified we should be able to make loans to a few more institutions (especially art galleries) among the five hundred and thirty listed in Sir Henry

Miers' Report on Local Museums; but quite apart from questions of security, I am very doubtful whether the educational effect of displaying two or three cases of works of decorative art year after year in a small and lifeless museum filled with quite incongruous specimens is such as to justify the expense and trouble involved. In this connection I should like, if I may, to mention our loans to art schools, training colleges and secondary schools, because I feel that in the formation of taste, the effect of anything which we can lend to schools may very likely be much more direct than that of specimens left in museums. For one thing we are dealing with younger and more impressionable minds, of which something can be made; and for another the object forms part of a definite lesson with the result that it produces its maximum effect. Our resources are limited, and it seems to me to be much better to put any material which we can spare into the school collections than to issue it to small and lifeless institutions. Of course, it is possible for a student to be sent into the museum to see the specimens, but there are distractions there which make study more difficult; and in any case an object which is seen every day in the school is likely to impress itself on the mind more deeply than one seen at intervals in a museum.

3635. What is the number of art schools to which you lend?—In 1927 we lent to two hundred and eight art schools, three hundred and nineteen secondary schools and twenty-six training colleges. We have probably reached the peak as regard the art schools; the applications from secondary schools are steadily increasing—we have had twenty-two new ones this year and I expect there are still many to come. This is all to the good, because it is not much use producing a craftsman in the art schools if there is no public to appreciate his craft and buy his goods. It is in the secondary schools that the opportunity occurs to furnish the public of to-morrow with the capacity for such appreciation.

3636. What are the regulations governing your Circulation Department? Do you think they stand in need of amendment?—The regulations governing our activities are those printed in the Regulations for Technical Schools, &c., 1909-1910 (C.D. 4736). The most important of those relating to loans is the first (Article 85 (i)), which requires that the objects lent should be supplemental to others of a similar character contributed by the locality. This clause was framed many years ago with a view to giving effect to the Museum policy of stimulating the formation of collections of works of Decorative Art in local museums. A modification would be necessary if effect is to be given to the general desire to widen the circle of our loans. On the grants side we have no trouble at all in regard to the administration of grants in aid for purchases of an artistic character, but on the scientific side new machinery is wanted rather than the amendment of the regulations. So long as it is only a question of buying a few stuffed mammals or birds, it is not difficult to come to a decision, but some local museums have reached rather an advanced stage of development on the scientific side, and difficulties arise, since the subjects illustrated are outside the scope of the Science Museum. As to the possible extension of the grant in aid I am of opinion that if funds could be made available, Fine Art should be included, but I should not go so far as to agree that the grant in aid might be extended to "anything that comes within the scope of museums." This seems to me to be far too wide.

3637. What is the system in force now regarding grants in aid and what is the amount of grants in aid which you have available?—The total amount available is £1,000 a year, but last year we did not spend as much as that. There was a time, four years ago, when we had to reduce the grant. We had to reduce the grant to 30 per cent. for two years. For another two years we could only afford to give 40 per cent.; but last year we were able to

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give 50 per cent., and I expect we shall be able to give 50 per cent. this year.

3638. What was the cause of that reduction?—The vote in the Estimates was cut down to £10 for the three years 1922-1923, 1923-1924 and 1924-1925. Fortunately the vote is a grant-in-aid which we can carry forward from year to year. We had accumulated rather a large sum and this enabled us in the year 1922-23, when the Vote was first cut down, to give the full 50 per cent. The next year we could only afford to give 40 per cent.—we were still living on savings. In 1924-25 the Vote stood for the third time at only £10 and we could not afford to give more than 30 per cent. The next year the allowance rose to 40 per cent.; and last year it was 50 per cent. At the same time that our grant was cut down, the number of applications from local authorities happened to go up. Since then they have tended to fall.

3639. There are two things, are there not, a fund for grants in aid and a fund for purchases for the circulation department?—Yes, two Votes. The purchase Vote for circulation is not a separate Vote; it is part of the general Museum Purchase Vote. We are allowed £1,000 out of that, but the other is a separate item in the Estimates.

3640. Are there any general representations you would care to make?—I do not think I have any general representations to make, but there are one or two points in connection with the circulation of objects to the Dominions overseas, one or two practical difficulties—in regard to which the Commission may like to have some information. We all sympathise with the movement and appreciate the difficulties which must be encountered in the Dominions in art teaching for want of suitable examples, but there are certain risks which I think will have to be taken into consideration if lending overseas becomes at all extensive. It is comparatively easy to send an oil painting on canvas to the other side of the world, but objects in the round are a different matter and risks of damage in transit are by no means negligible. For instance, in 1926 we sent to the School of Art at Grahams-town, South Africa, a collection of 78 frames containing specimens in various materials, pottery, embroidery, metal work, etc. Although these were packed by our own skilled packers two specimens, a repaired Italian terra-cotta pilaster of the sixteenth century and a thirteenth century Persian tile were found to be in pieces on arrival, while the glasses of 10 out of 12 frames in one packing case were broken, the whole case having apparently been dropped. The damage does not amount to much it is true, but it is rather more than we should expect to incur in circulating some 30,000 frames in one year in this country. Moreover, we still have in front of us the possibility of damage on the return journey. The risks on the return journey are generally greater than on the outward journey, because the local packing is sometimes less skilful.

Lord Crawford and Sir Charles Holmes have already drawn attention to the danger of sending panel pictures across the Equator, but I am not sure whether any witness has mentioned the possibility of damage to delicate water-colours from the strong light in other countries. We have found that some of the exhibits in our travelling collections, for instance, water-colours and textiles, are already, in our comparatively short history, showing signs of fading, and one cannot help feeling that in sunnier countries the fading would be much more rapid. Humidity in the atmosphere might also have to be taken into consideration in certain places should a loan of water-colours and even prints extending over two or three years be in contemplation.

3641. What is your experience of breakages or damaged objects on loan in this country?—Generally we have very few. Not infrequently the covering

glass in the frame is broken, nearly always on the return journey. Occasionally a tile slips, but not very often, slips away from its fitting and may get a little chipped or something like that, but those accidents which happened on that one trip certainly represent more than we should expect to get in this country in a year.

3642. (*Sir Lionel Earle*): Have you no basement accommodation at the Victoria and Albert Museum that could be used for this purpose?—There is a little basement space under the department, but we could not use that; it is occupied by moulds for casts and in any case it would not be very suitable.

3643. There is no other basement room that could be made available?—There is the crypt, but that is full.

3644. I am not clear about your suggestion as regards the island site, if the School of Art is built there. That site will only carry, in our opinion, a certain height of building; you cannot build an enormous skyscraper there, and the building you could put there would not be more than adequate to replace the space already occupied by the existing School of Art; whether they would require the basement or not I do not know. We can find out, of course, but it does not look as if it is going to give any surplus room over the space they occupy at the present moment. Lord D'Abernon asked you about damage and loss in transit, have you ever suffered loss or damage while objects have been in provincial museums?—We have had two thefts. The first one was at West Ham in 1900, the Passmore-Edwards Institute. A burglar got away with several rather valuable things. It was in pre-1908 days, when curators and teachers were allowed to come up and pick things out. The teacher had selected one of those two handsome caskets which belong to the Trevelyan silver dressing-table set, late seventeenth century; and, I believe as a concession to him, the Director allowed this casket to go to West Ham where it was stolen.

3645. It is only by theft you have suffered?—Only by theft.

3646. Never from neglect?—We change the collections every 12 or 15 months, so there is not much chance of that.

3647. Under the old regime, when the curators were allowed to come up and select objects, was it not possible that the standard of things they got was better than it is to-day?—No.

3648. Would not they definitely ask for better things?—They would not have been allowed to have them, I expect. I was not there, but I suspect there was a mark on any object that was too valuable to be sent out.

3649. In fact, the Director of that day never allowed a thing to go out that could be missed by anybody who might ask for it?—I was not at the museum in those days. It is said that a visitor from the country once came to look for something in the museum, and found that it was on loan in the very town from which he had just come, in the local museum.

3650. (*Sir Henry Miers*): On the difficulty of distant museums sharing in the lending system on account of the cost of transport, do you see any way of getting over that?—I do not know that there is difficulty. I do not know that it amounts to very much. I was looking at some figures the other day. Preston, for instance—this year it has only cost them £6 odd; Truro, £6 odd; Hastings only £2 odd. I do not know that such a price is a prohibitive one to pay in order to receive the loan of our specimens for 15 months.

3651. You do not think it necessary to introduce a differential scale?—A flat-rate similar to the old one? I did myself rather favour a flat-rate, but an increased one. We used formerly to demand 50s. a van, but that was when carriage rates were 4½d. to 6d. a mile. They are now from 1s. 1d. to 10½d.

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A trip to the Midlands which in those days used to cost £6 now costs about 16 guineas.

3652. It has also been asserted that small museums cannot share in the grant system because they cannot afford to pay the percentage. I do not know whether to your knowledge small museums have applied for grants and then found they could not afford it?—We assume they have not applied because they have not sufficient funds to pay the 50 per cent., but I do not know how we can help them unless they get a benefactor like the Carnegie Trust to help them, or unless the whole scheme is changed and the grants are made on the institution rather than the object.

3653. Small museums which are specially desirous of assistance in purchase for that reason cannot get it?—If the curator of a small museum is keen and the place is really a good one, I cannot help thinking that he can raise a little money locally for a purchase. I think, if he is an energetic man, he ought to be able to do that.

3654. Could you say how many applications you receive for grants in aid in excess of those which are actually given?—We refused one application last year. If anybody applies for a grant, he nearly always gets it; last year was rather exceptional. Last year we issued 149 forms of application and 25 to the Scottish Education Department. Twenty-two applied. This year we have sent out 140 circular letters inviting curators to write and ask for forms of application if required. Forty forms were eventually sent out. So far we have received 12* applications.

3655. It seems as if there is not a very wide desire to have this assistance?—It does. This year we took every rate-supported museum on your list and sent to each curator a letter asking whether he would like to have this form of application. We did that because the form of application is rather a big one.

3656. (Chairman): Have you got a copy of the form of application with you?—No.

3657. Could you send it?—Yes, certainly. It is rather a big form and we thought it would be better and more economical to write and ask whether a museum wishes to apply and to send the form only if they do.

3658. (Sir Henry Miers): Do you provide that almost all your loans are made by cases, that they select cases of objects?—Museums, yes; schools not so.

3659. Are they satisfied with that or do they urge that they should be allowed to select specimens?—I think they are satisfied on the whole. One curator, who has recently retired, was always rather keen on that, but generally they appear to be satisfied.

3660. It is a fact that those who want the best collections come early? First come first served?—Not entirely. It is not a question of first come first served; the desired collection may not happen to be in when they call and they do not see it; that is all. It may come in the week after their visit.

3661. Then with regard to accommodation, are there any times when you have less than your normal accommodation? Does that Exhibition of Industrial Art occupy part of your space from time to time?—No, we have a fixed amount of space.

3662. On the question of circulation to schools, do you get applications from the larger Public Schools at all?—Some of them apply to us. We have had loans at Harrow and Westminster; we have a loan at Rugby and Sherborne. A good many of the large Public Schools are now inspected by the Board of Education, are recognised as efficient, and come to us for loans. Winchester is another instance.

3663. Finally, with regard to the selection of museums to which loans can be made; it does involve a sort of classification of those who have

deserved for various reasons to receive loans and those which do not?—If a curator applies for a loan, almost the only consideration is whether he has any decorative art or not, apart from the question of security. If a museum applies to us for a loan, that is the first question. If it is a new museum, we say—we will lend you two or three cases for a year or two and see how you get on.

3664. And this central system if introduced, both in regard to scientific and artistic objects, would involve a very different classification of museums?—Yes, it would I think.

3665. And a larger collection would be necessary, assuming there were many others?—I am a little doubtful whether there are many more museums on your list who would be big enough and important enough to have loans from us.

3666. On the scientific side?—I am not quite clear about the circulation of scientific things. Wouldn't it be rather a case for long deposit loan in the case of scientific objects?

3667. I do not know yet what is really wanted, but claims have been made that scientific objects should be circulated just as artistic objects are now?—I think Sir Arthur Keith said that in zoology it would be impossible.

3668. It is interesting to know your view about that?—At each stage one would have to consider what one was going to circulate. Art obviously is the first thing to do.

3669. (Sir George Macdonald): Perhaps you would elaborate a little your idea as to a centralised lending department for all the museums?—It is so much a matter of detail, is it not? All that would be necessary would be to provide the space and the staff and to hand the material over to us.

3670. That is what I want to get at, that it would be an integral part of the Victoria and Albert Museum?—I said I thought it would tend to break away from the Victoria and Albert Museum because it would develop far beyond the scope of the Victoria and Albert Museum, but it should always be very closely associated with the Victoria and Albert Museum if only because the greater number of the objects which would be circulated would be artistic.

3671. I ask the question because I think Sir Frederic Kenyon told us that in his view it ought to be an integral part of the Victoria and Albert, and the British Museum for instance, ought definitely to hand over to the Victoria and Albert any objects which they thought might go into circulating collections?—If he had said an integral part of the Board of Education I should agree, but I think there will be a tendency to break away from the Victoria and Albert Museum in the long run.

3672. He says here: ". . . I should have thought it was much better to extend the existing department of the Victoria and Albert Museum. They have experience of lending work and it would be only duplicating administration if a second department were established at the British Museum." That was referring to this central depot. Now when you transfer objects to the circulation department I suppose you take them back to the Museum at some time?—Hardly ever when we have transferred them, but it does occasionally happen. During the last four or five years some water colours have gone back and one or two majolica plates, but that is about all.

3673. And do I understand you to say that no second-rate objects are circulating?—No. I said it is not the case that only objects of very secondary importance are circulated. I think all our objects are certainly up to the standard suggested by Sir Frederic Kenyon in his evidence.

3674. You would distinguish between secondary importance and second-rate?—Oh yes.

3675. How would you distinguish?—It is rather difficult—

3676. You do not feel you can put it more clearly?—No. I was trying to express it in terms of objects.

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3677. We had, of course, some quite definite complaints though I do not know that they were substantiated—in fact they were not—about the inferior quality of a good deal of your material in the circulating collections. You will probably have seen that in the evidence?—Yes, I have seen that. Take English pottery round about, say, 1800. You get some good pottery of that time and some which is less good. Naturally you only send your best collection of English pottery of that period, which may be rather valuable, to those museums which can keep it safely, and if a secondary museum were to ask for English pottery one might say, We have a collection which is not quite first-rate, but you can have it if you wish; and if the curator agrees, off it goes. I think there must be two classes of collections so long as there are two classes of museums.

3678. If I told you that someone had said to me that you were actually corrupting the public taste by the pottery you were sending out, you would call that an exaggeration?—I should. We have one or two collections of modern ware to which some people might object, but I cannot think of anything else. In a museum you must have most periods represented unless the level of design or craftsmanship is too low. As a matter of fact in the selection of objects for the Travelling Collections particular attention is always given to Form.

3679. I take it you do not find that the regulations as to cost of travelling and so on hamper the circulation to any extent?—I have not experienced it. They have complained about these increased rates, but I do not think it has affected the circulation.

3680. You do not find any falling off in the number of applications from the more distant centres?—No, I have not found that. We send to Truro on the one side and Aberdeen on the other. There was Elgin, we did go to Elgin for a time, and we do not go there now. However, I do not think it was a question of transport which led to the withdrawal of our loan from there.

3681. Then you speak of grants in aid of purchase, what is the procedure there for a local museum which proposes to purchase an object? You approve the object I take it, do you?—Yes. The curator writes and says—can we have a grant on such and such a specimen of decorative art? We say—let us have a look at the object, and he sends it up. If it is all right and a suitable purchase for the museum in question, we send it back and promise a grant. On the scientific side we dispense with the inspection.

3682. You have I think a departmental officer travelling usually, except in the holiday season, with your collections; what is his function?—The three of us, as a matter of fact, go in turn. We check the collection which we left in the museum the year before and make sure the objects are there. We then unlock the cases, take the specimens out, and the collection is packed by the attendant who goes out with us. We then arrange the new material in the case, lock it up, check it over with the curator and come away.

3683. That is precisely what I wanted to know. Do you ever do anything in the way of demonstration locally to those officers?—Directors and curators?

3684. Yes?—No. Years ago we used to, but we do not do it now.

3685. Presumably you do not do that in the case of schools either?—No.

3686. It is simply sending the objects there. Do not you think it might be rather a good thing for some of your experts, who are travelling in any event, to do something in the way of demonstration locally?—We are not experts in my department; we are merely administrative officers. If you were to send an expert out with the collections it would be possible, but I do not know whether—

3687. If you are not experts how do you judge of the quality of the object proposed for purchase?—We do not do it. We send it up to the expert officers in the Museum.

3688. I gathered you said you had a look at it?—“We” is the Museum. All purchasing and that sort of thing is done through the expert officers.

3689. Do you think it would be a good thing if one of the Museum officers could occasionally be spared to go over the country and give demonstrations of that sort locally?—I am not sure about giving demonstrations, but I think it would be a good thing for them to go about the country a little and see what is going on in local museums and help the local curator on points upon which he is in doubt. We are, in fact, doing something of the kind at the present moment. We are trying to send a pottery assistant to the Potteries occasionally and a textile assistant to the north.

3690. I am glad to hear you say that the Victoria and Albert Museum has something to learn from the local museums?—I said learn something of local museums.

3691. No doubt that would be a very great advantage?—I have not the least doubt they could help the curator, because you cannot expect the local curator to know all about every class of object, pottery, textiles and so on.

3692. Just one further question, do you think the arrangements for safe custody and so on are satisfactory in the local museums?—As soon as we get an application we go down and have a look at the place and satisfy ourselves that it really is safe.

3693. One of the same type of officer?—I generally go myself if I can. I always go and look at new applications myself and then I report to the Director and he will agree that the loan should be made or not.

3694. (*Sir Richard Glazebrook*): On what basis are the museums to which loans are made selected? Merely on their application, or do you take the initiative?—Merely on their application.

3695. You do not take any initiative in selecting them?—No.

3696. Then you said, I think, that there was a regulation that the articles were to be supplemental to those furnished by the locality. Do I understand that you favour some alteration of that regulation?—If the circle of loans is to be extended, we must alter it, because so long as that regulation stands we can only lend to the museum if it contains works of decorative art similar to our own. We cannot go to an art gallery which is solely a gallery of paintings.

3697. Then you said that, so far as the scientific side was concerned, new machinery was required. What sort of objects are included in the scientific side?—All sorts of specimens, zoology, geology, palaeontology, mineralogy and botany; practically the whole of science.

3698. Objects then that are shown in the Natural History Museum mainly?—Yes, mainly; very few of the type shown in the Science Museum.

3699. You referred later, I think, to the Science Museum, and said there were some difficulties?—Yes, because there is no machinery by which the Natural History Museum can know anything about local museums as part of their official duties.

3700. And so far as the Science Museum is concerned, is there any machinery by which they can learn?—They could, but there are never any applications, or hardly ever any applications, for assistance towards the purchase of models illustrating the application of science to industry.

3701. Never any applications?—Hardly ever. Years ago we helped Dundee; there is a technological collection there. Recently Doncaster started a small section illustrating their local industry of engineering and we helped them with a model locomotive.

3702. Have you any view as to the importance or desirability of encouraging the other side, applications of other local industries?—There are certain places in the country where I am surprised that they have never done that. For instance, except for the exhibits at West Hartlepool, I think I am right in

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saying there are no engineering models anywhere on the North East coast.

3703. (*Mr. Charteris*): You circulate water-colours, but you do not circulate oils, do you?—We do not circulate them much. We have a few which we lend, but they are not organised in any way.

3704. Is there any demand for them?—Yes. Those places which have oil paintings change them every year or every other year.

3705. Would you like to be able to circulate more than you do in the way of oil paintings?—Yes, I think so, if it was properly done, if a collection could be arranged by schools, or on some scheme; but there must be a plan.

3706. Do you think it would be an advantage if you were able to include in your Circulation Department the products of modern art?—We do already have some modern art.

3707. I thought the Victoria and Albert Museum had no modern art?—There is a little in the main museum and we in Circulation have a good deal.

3708. Derived from the Victoria and Albert Museum?—Some of it has been derived from the departments; some of it we have bought. We bought in the last few years two pieces of pottery by M. Starte Murray; a very interesting footstool with needlework after a design by Roger Fry, and, of course, the graphic arts—we are always buying woodcuts.

3709. Who buys for the Circulating Department?—What generally happens is this. It depends a good deal on the department. In the textiles department and in the print department vendors seem to bring the material in; in the other sections generally I go out and look for it. When I see a piece which looks good and fits in with our scheme, I have it sent in, and the technical officer examines it. If he says it is right and it is offered a reasonable price, we buy it.

3710. The final examination is with the technical officer?—The technical officer, and the Director, of course.

3711. Do you get any complaints from the institutions to which you send these things as to the quality of them?—No.

3712. Not since 1908 is that?—I should say, not for the last four or five years. I do not know what happened before then. I am informed that this year, for the first time, the art masters said they were satisfied. Hitherto they have generally complained that they cannot get what they want; but this year, I understand, they were contented.

3713. Have you found yourself hampered by the terms of bequests in regard to objects that you would like to circulate?—All the bequests we circulate are objects which have been bequeathed free of condition. We do circulate a good many bequests. There are two collections of pottery which always have to be kept together. The condition is rather a nuisance, but the collections in question are homogeneous and so they go round.

3714. Do you know if there are any things in the museum itself which would be circulated if it were not for the terms of bequests?—There are a great number of objects in the museum which cannot be circulated, even if the museum wanted to circulate them, because of the terms of the bequests. The whole of the Jones Collection, for instance, can never go out.

3715. (*Sir Robert Witt*): Mr. Kennedy, if I happened to be the director of a provincial gallery and I wanted the Victoria and Albert Museum to lend me something, who would decide whether or not it should be lent?—The Director of the Victoria and Albert Museum.

3716. Would it go in the first instance to the departmental chief?—It would go to me if you wanted to borrow something in the department of Circulation.

3717. Something which I thought ought to be transferred from the museum proper to your department; who would decide that question?—That

would go to the technical officer concerned who would communicate with the Director and the Director would then decide. That would not come to me at all.

3718. That would be a matter for the department and then for the Director?—Yes.

3719. I understand that your department is congested now as regards space?—Yes.

3720. Apart from that, supposing you had unlimited space, would you feel any difficulty in doubling the amount of objects to be lent?—We should have to have much more staff.

3721. Apart from space and staff, would there be, in your opinion, any difficulty in doubling the amount of objects that were lent?—You mean, would there be a sufficient demand from the country for double the quantity?

3722. I rather meant, if the demand were there, would you think double the amount could be supplied?—Not from what we have got at present.

3723. Perhaps I have not made myself clear. Supposing there was a demand for double the number of objects, would it be, in your opinion, possible for the Museum out of its collections to meet that demand?—By transfer from the main Museum?

3724. Yes, that is what I meant?—I do not think I am in a position to answer that because that is entirely a matter for the technical officers. It would be they who have to say how many specimens are required for their reference series on any theory of arrangement, and I do not think I could give any answer to a question like that.

3725. You referred to the fact, I think, that you wait to be asked for loans; is that right?—Yes, that is right.

3726. Are you of opinion that you could do something by way of advertising, or of offering loans, to increase that demand?—It depends so much on the place. Outside the Museums to which we go, I know so little about all those numerous small local Museums in Sir Henry Miers' list. Of those which I know personally but which we do not visit, there are not many that could be encouraged to apply for loans of Decorative Art. I think if a curator is keen he will apply.

3727. Have you any method by which you differentiate and perhaps even catalogue provincial Museums according to whether they are—I think the phrase you used was "small and lifeless institutions" or otherwise?—No, we have no regular list, but the three of us in the department know these places well and have our own ideas about them. We have never drawn up a formal list. I tried to do it myself some years ago. The first two or three are quite easy, places like Birmingham, Norwich and Nottingham are quite easy to classify, but when you get down to the smaller places it becomes more difficult.

3728. What I was really getting at was whether you thought with your advantages and position as a great central institution you could do rather more to help others to help themselves?—I think Local Authorities are inclined to rush into a Museum rather than the reverse. My experience is that, especially in these latter years, Local Authorities buy a park as a recreation ground and get a house with it, and then they start a Museum.

3729. You are not suggesting that is not a very good thing?—It may be a good thing, but generally the building is quite unsuitable for the purpose.

3730. You said, I think, you had some figures and you would give the Commission the figures of what the annual expense of circulating is to your Museum and what the contributions of the boroughs amount to in the year?—The figures I had were the figures relating to the grant in aid. I could get those figures, the cost of circulation to the country year by year.

3731. Yes, the cost of your circulation, and I think it would be interesting to know what the proportions are between that and what these, in some cases very poverty-stricken, Museums are asked to contribute?

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[Continued.]

—So far as loans are concerned they contribute nothing except half the costs of transport, and the local housing charges.

3732. I mean the expenses, the expense of transport, insurance and so on?—I have not got that information with me, but I do remember that when we went into this question of transport six years ago we found that we spent £830 and recovered £155. It just came at the wrong time and the Board of Education felt that they could not go on doing that any longer. I have figures of the grant in aid which show how much we have paid away each year; that is just about half, the other half is contributed by the Museums.

3733. I think those figures would be valuable.

3734. (*Chairman*): Perhaps you would send in a table of all the figures you have mentioned?—Yes. It is the total cost of transport during the last two or three years and the amounts actually contributed.

3735. (*Sir Robert Witt*): By the boroughs, for whatever purpose, transport insurance and so on?—I do not know what they pay for insurance. We do not have anything to do with that.

3736. You are only concerned to know that they have been insured to the amount you specify?—That is all?

3737. You send round your representative with these vans and he delivers the goods and sees, as you have told us, how they are dealt with. I believe they are, as a matter of fact, rather carefully listed, but do you send with them any kind of literature, any kind of instructive literature to indicate the basis upon which this particular selected collection has been put together, or its relation to any other collections there? For instance, if you were sending pottery to one of the Five Towns, would you send any memorandum which would indicate its importance or its bearing, in comparison with what was already in the exhibition, or would you merely give them the stuff and say—look at it?—No, we do not merely give them the stuff. We give them a note, if the collection admits of it. Chinese pottery, for instance; Persian pottery; English pottery; and the rest, they have their "Note" which gives something of the history of the craft and a brief bibliography.

3738. Where is that found? Merely a label in the case?—A big label.

3739. It is a label in the case?—Yes.

3740. And beyond that you do not do anything else? You do not circulate anything else with it?—No.

3741. No hints or instructions, say, even to the Director as to how he should make use of this particular exhibit?—No, we do not do that certainly; but he should know.

3742. Even in a small and lifeless institution?—We do not go to many of those now-a-days.

3743. (*Chairman*): I do not quite understand why there is such a small demand for grants-in-aid?—I think simply because the Local Authorities are so short of funds and one of the first things to suffer is the local museum.

3744. To obtain your grant in aid they have to contribute an equal sum?—Yes. It does not really amount to very much. Last year we spent £870, that is to say roughly twice £870 was the total expenditure of all the Local Authorities on objects other than paintings last year.

3745. I want to be quite clear about your idea of a central lending department. You suggest it should be under some central museum authority and in close connection with the Board of Education?—I think it should be associated with the Board of Education and be in touch with a central museum Council. I think it might be a department of the Board of Education like the Victoria and Albert Museum. It seems to me that the head of the department would need to have power to refer

questions of general policy to some central body consisting of the heads of the national museums, if there were such a body. I imagine that it would be necessary to advance by carefully thought stages and that after we have dealt with the circulation of works of art, the question would arise what is to be the next class to circulate and somebody has got to settle what it is to be. That must necessarily depend a good deal on the view taken as to what it is that the local museums ought to have and what can be spared from the National Museums. It would need an expert Council to settle a question like that.

3746. A Council representing the various interests?—The heads of our three great institutions. I think that such a body would be sufficiently authoritative to say—that the next step shall be ethnology or a series illustrating Roman Life and so on.

3747. As at present organised the only things you lend are objects belonging to the Victoria and Albert Museum?—That is all.

3748. You never obtain objects from other museums which you pass on, on loan?—No. We have borrowed once lately. At the present moment we are circulating to schools of art some drawings which we borrowed from the London University. We found that we were in urgent need of good life drawings, and through the assistance of Professor Tonks, the University obligingly let us have some of the prize work which has been done from time to time at the Slade. We borrowed that and are sending it round the schools, but that is the only loan we have circulated.

3749. (*Sir George Macdonald*): If this central department is not to be a department of the Victoria and Albert Museum but a department of the Board of Education, what will happen to my country?—The legal position between ourselves and Scotland has been rather a doubtful one since 1899. I suppose we would go on helping Scotland as we do now. The Board's superintendence of education does not extend to Scotland, but the Board still lend to Scotland by virtue of the Charter of Incorporation and as successors to the Science and Art Department.

3750. Still we have the Victoria and Albert Museum as a buffer?—It is rather a difficult position legally, our relation to Scotland.

3751. I think you will require to think that problem out before you elaborate your scheme very fully?—You would still have your central Circulation Department as the buffer.

3752. (*Sir Richard Glazebrook*): In answer to Sir Robert Witt just now you referred to the Notes that were sent with the cases, would it be possible to let us have a copy of one of those?—Yes, with pleasure.

3753. I think it would be interesting to see the kind of thing. Then with regard to the small museums, you said sometimes the principal officer should know, although he did not know; might it not be part of the duty of a department of the Board of Education to help to educate him?—Surely he should have got his education before he became a curator?

3754. Completely?—That is one of the difficulties, is it not, to find a satisfactory curator to direct local museums.

3755. Can you not by means of your loan collections do something to improve the position, to improve the knowledge and status of those people?—We help them with their own collections indirectly. I expect that a curator often has specimens, e.g., pottery about which he is not quite sure. He will come to us and ask for a collection of that type because he knows that our material is correctly labelled and above suspicion. Then, when he has borrowed it, he works on his local collection.

3756. You do help to educate him?—Yes. That is only an idea of mine. I do not know that it is so. I suspect that is so.

(*Chairman*): We are greatly indebted to you.

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[Continued.]

Mr. FRANK V. P. RUTTER, Art Critic of the "Sunday Times" and sometime Curator of the Leeds Art Gallery, called and examined.

3757. (*Chairman*): I think you were at one time Curator of the Leeds Art Gallery?—Yes.

3758. We are anxious to hear of your experience there, whether you have any suggestions to make on the subject of loans from the national institutions to the provincial institutions?—In my opinion the most useful loans to provincial art galleries are circulating collections, and in this respect I should like to support and confirm the evidence already given by Dr. E. E. Lowe. I entirely agree with him that collections to illustrate schools of painting would be very valuable. The greatest difficulty I had to contend with at Leeds was the general ignorance about all schools of painting prior to about 1850. My experience as a lecturer at other provincial cities has impressed on me that the same difficulty confronts the curators of most municipal galleries. I consider that the greatest educational need of the provinces, as regards art, could be best met by the organisation of a series of circulating collections, illustrating the history of painting from the Italian Primitives to, say, the end of the eighteenth century. I attribute largely to this ignorance of the Old Masters the tendency of provincial art gallery committees to look upon all pictures solely as illustrations and to ignore their decorative, aesthetic and historical value. The organisation of these circulating collections is a matter which requires much thought, but I imagine it could be done best from the National Gallery. I do not suggest that the most precious masterpieces here should be sent travelling, but I believe that a sufficient number of school pieces and minor works could be spared to form circulating collections of the highest educational value.

3759. Would that circulation be organised under a central lending department, an expansion of the present lending department at South Kensington?—If South Kensington could draw on the resources of the National Gallery and if they had the organisation I imagine they could.

3760. How would you suggest that the educational facilities offered by the national museums and galleries in London could be improved?—Properly qualified guide-lecturers have already greatly increased the educational value of the London museums and art galleries, but if possible it would be a further advantage if each institution had a lecture room that was available for qualified persons. I understand that a lecture room or rooms is part of the equipment of all American museums and has been found very useful there, and where possible I imagine that an increase in the number of reference rooms and study rooms is also desirable.

3761. Do you advocate an extension of the present guide-lecturer system?—That depends entirely on how the public is responding to it. If the numbers attending those lectures is greater than can easily be managed by one person, then I imagine more guide-lecturers would be desirable because I know from my own experience, in taking parties round an art gallery or museum it is very difficult to keep control of a large group.

3762. What do you consider the appropriate number?—I should think about 30 to 40 as a maximum.

3763. Have you any suggestions to make for improving publicity arrangements in connection with the national museums and galleries?—On that previous point of educational facilities, I noticed recently when I was in Vienna at the History Museum there they had a number of art students, I imagined they were like our Slade students, loosely attached to the museum, speaking various languages and competent to take parties round. The remuneration paid by the visitors was I think 10 Austrian schillings.

3764. Corresponding to what?—Six and eight-pence. That made it possible for quite a small number of people to have a special and competent guide. I do not know what the arrangements were between

the museum authorities and the students, but it struck me as an idea that was very pleasant for the visitor and very useful.

3765. That was paid by each visitor?—No, that was for the services of the guide.

3766. Irrespective of the number of people?—Yes. There were all sorts of parties taken round by these attached students whom you could choose for one person or for two or three persons.

3767. And they were obtained by application at the central office?—Yes. I imagine that they corresponded to students from, say, our Royal College of Art here, probably in their second or third year. I engaged the services of one young lady and found her most intelligent and most helpful.

3768. I suppose you suggest that having to lecture would very likely improve the lecturer's own knowledge?—Possibly.

3769. Have you any suggestions to make for improving the publicity arrangements?—Yes. While an official printed bulletin or gazette would be most useful to collectors and students, I imagine that so far as the general public is concerned the most effective publicity is to be obtained through the ordinary Press channels. Full information as to new acquisitions, by purchase, gift, or bequest, and also as to loans should be sent to the Press by each institution concerned. This is already done to some extent, notably by the Victoria and Albert Museum and by the National Gallery, but a great deal of valuable publicity is lost by a want of method in the sending out of this information. From the Press point of view it is of the highest importance that information of this character should be sent out well in advance and that a "release date" for the information should be agreed upon. All editors are reluctant to give publicity to items of news that have already appeared in print, and owing to the exigencies of printing, the weekly journals can only be placed on a footing of equality with the daily Press by receiving the information some days before publication is permitted. For example, an item of news sent out broadcast without any condition on a Monday would be likely to be printed only in the daily papers of Tuesday. But if sent out on the Monday with the stipulation that it was not to be published before Saturday, then it would be good news not only for the daily papers of Saturday, but for all the weekly papers appearing on that day, and also for the Sunday newspapers. This method would, I think, give a maximum of publicity to each news item concerning the national museums and art galleries, and I imagine it would be desirable that an officer at each institution, preferably one with some acquaintance with Press work, should be appointed to deal regularly with the sending out of these news items to the Press. I expect most of you are familiar with the kind of thing sent out by the National Gallery and the Victoria and Albert Museum. You will notice there is no mention there on what date it is to be released. That is a point upon which I should like to lay very great stress.

3770. Have you any suggestions to make for improving the connection between curators and museum directors and the public?—No. I think it largely depends on the individual. The only point I should like to make is that many provincial curators do feel the need of some central authority to which they could appeal. I think I am right in saying that the headmaster of a secondary school, if he has any difficulty with his committee on a certain point, can appeal to the Board of Education and they will send an officer to investigate the affair and possibly the headmaster may be right, and if so he has a chance of his policy being carried out, but the curator of a municipal art gallery, if he should differ on any important point with his art

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gallery committee, has no appeal whatsoever because he has no central body of experts, recognised authorities on the subject, who might possibly support him, or might not; there is no appeal at all. That makes it extremely difficult for the really conscientious curator, who has at heart the best interests of his art gallery or museum, when it comes to a difficult point. The question is then either resignation or carrying out a policy which he considers to be wrong.

3771. Speaking generally, are the salaries given to provincial directors and curators adequate?—They certainly were not before the war. I have less experience of what they are now. I do not think any man takes up a curatorship or directorship of a provincial art gallery with the idea of making a fortune; he has to be some sort of enthusiast. I think the most important galleries now give adequate remuneration, places like Liverpool and Birmingham and so on, but I believe in some of the smaller cities it is really very difficult for the curator to make both ends meet.

3772. Do you consider that in the case both of provincial and central directors adequate facilities are given for foreign travel and foreign study?—I do not know that I am sufficiently well acquainted with what the facilities are. They are obviously most desirable. In Leeds I was given practically no facilities for travel by the Committee, except my annual holiday of about a month, but with their permission and at my own expense, I used to come to London about once a month in order to keep in touch with conditions here and I used to go abroad once or twice a year also. That was entirely at my own expense and not officially at all.

3773. Have you any other representations which you would wish to make to the Commission?—I cannot think of any. The point I made about the desirability of a central authority is very important, I think, from the point of view of provincial curators.

3774. How would it be composed? In what manner?—Something equivalent to the Ministry of Fine Arts in other countries. It would be something equivalent, I think, to the Board of Education to whom the headmaster has his reference.

3775. And would be in connection with the Board of Education?—I should think so. In fact I think it would be very desirable if it were possible to link up all provincial art galleries with the Board of Education. I have a very slight knowledge of the United States, but I believe most of the American museums are governed by Boards of Trustees on which three authorities are represented, the Local Authority—the City Council, some National or State Authority equivalent to the Board of Education, and a body of local collectors, and if the control of provincial art galleries could be widened and have a broader basis of that kind I am sure it would make things much easier for the curator and increase the efficiency of the gallery.

3776. That is to say, you would place the curator under a Board which was not merely local but national?—Yes.

3777. (*Sir Robert Witt*): You have spoken in your capacity as ex-director of a provincial art gallery and also as representative of a well-known newspaper. In both those capacities I think you might help us in regard to one or two other points. From the point of view of the local provincial museum, we are told on the one hand that the central institutions are sluggish and conservative about loans and, on the other hand, they reply that they are not pressed and bothered and asked for loans as much as they would expect to be and that the facilities they do give are not made use of. What would be your views as to that?—I can only say, speaking from my own experience, that I always met with very ready response from the national museums to all the applications I made. For

example, before the War I organised an exhibition of the works of Constable at Leeds and the National Gallery responded very generously with loans on that occasion. During the War we had two very important works from the National Gallery, Turner's "Yacht Racing at Cowes," and Whistler's "Old Battersea Bridge." I can only say, for my part, I found great willingness to lend.

3778. Do you think that the demand for loans on the part of provincial galleries and museums is as great as it should be?—No, I do not, because I think to a great extent they do not really know what to ask for. It is exceptional to find any provincial art gallery with a clear-cut policy. They are all rather inclined to be vague and beyond the idea of perhaps asking for the loan of some Turner water colours or Turner oil paintings, or just one particular picture, they do not seem to have a very clear idea of what to ask for.

3779. Do you think all the metropolitan institutions might give them some help and guidance in that respect?—I think they might and it is for that reason I am so extremely keen on the circulating collections. If I might amplify that. A fairly well-equipped art gallery might very possibly ask for a loan which is to fill a gap, but there are so few galleries of that description in the provinces that the more or less permanent loan just falls almost into a void and after it has been there for a few weeks nobody takes very much notice of it, whereas a group of works definitely on view for six or 12 months is likely to attract far more attention and get more notice and have a much greater educational value.

3780. You do not think that even the most eminent provincial museums would resent suggestions made as to what they should borrow, or if, having asked for one thing which they could not obtain, they had the reply—why don't you ask for something else instead?—I think an alternative might be suggested with all courtesy and in a way that might not offend them. A great deal would depend upon how it was done.

Another point in regard to the treatment of his local public by the provincial gallery director and his treatment and handling of his Museum Committee; are there any suggestions you would like to make in regard to how he can increase the local interest in these matters?—I believe myself that his best way of increasing local interest in these matters is for each provincial centre of any importance to organise, if it is not already in existence, something equivalent to a local branch of the National Art Collections Fund. When I was at Leeds I got some important collectors in the neighbourhood to form a Leeds Art Collection Fund and that undoubtedly was the means, not only of stimulating interest in the gallery but also of attracting a number of very important gifts. I think a development of local interest is probably the best way of doing it. It works very well in the National Gallery and it would work equally well with the provincial gallery. I do think that the National Art Collections Fund can do the work for the whole country without some local support in those centres.

3781. In the case of the provincial gallery or museum there is often a local hero, a local distinguished artist, whom they might accumulate, whom they might illustrate and exhibit?—That is frequently the case.

3782. At present in this country we have no organ, no bulletin, no periodical of any kind which is issued by the metropolitan museums as a whole. The Victoria and Albert Museum, I think I am right in saying, has its annual bulletin and the British Museum has just produced a Quarterly. Would you be in favour of some joint publication which would be of interest to all the provincial galleries in showing what all the metropolitan museums have

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acquired, say, in the last three months, if you made it a Quarterly and what special views or special exhibitions were then being held in London?—I think that would be a very excellent thing. A Quarterly would no doubt be better than nothing, but I think if it were possible to do it monthly it would be still more valuable.

3783. Do you think all the local museums would subscribe to it?—I imagine there would be no difficulty in that. I think they would all be very glad to subscribe to it.

3784. Just one other point. Do you think anything more could be done by a system of grants in aid to local museums on the lines of the Victoria and Albert Museum, and perhaps extended to works of art of all kinds?—Yes, I think that would be a very, very great help, a very great help, because it would very largely strengthen the curator who had not a very expert Committee. It would tend to give his local Committee more confidence in him if he could say that certain purchases he recommended would be supported by some small grant, however small. The prestige of it would help him enormously.

3785. (*Mr. Charteris*): Do you think it of importance that each gallery should have an area set apart for the exhibition of new acquisitions?—I think it is good that new acquisitions should be seen together at some period of the year, but whether there should be in a provincial gallery a definite space set apart for this—

3786. I was thinking more of the museums in London?—In London, yes, on lines something like the Louvre, for example, where for a certain time new acquisitions are placed on a screen—

3787. And at the Victoria and Albert Museum, they do it there now?—I believe they do.

3788. But, of course, giving publicity to the fact that you have new acquisitions is not much good unless you have space to show them?—No.

3789. It is desirable, you think, that there should be space for that?—I think it would be desirable to show them as new acquisitions for a limited time, say six months at the maximum.

3790. (*Sir Richard Glazebrook*): You spoke of there being some central authority or body that was to serve as a kind of Court of Appeal in case of difficulty between the director and his Committee. Would you attach any other duties to such a body? Would it be there merely for that purpose?—It depends so much on what the body is. I was simply expressing my opinion as an ideal for the director. The director feels very much having no body to appeal to. I could not presume to say what the other duties of such a body should be, but I am quite certain that it would be of enormous value, not only to the directors of provincial museums, but also to the Committees of those museums. At present there is practically no body that they can turn to for advice.

3791. But you do not suggest any other duties? You have not thought that out, perhaps?—I have not thought that out, no.

3792. Then with regard to the municipal museums, at present they are chiefly controlled by a Committee of the municipal authority?—They are controlled generally by a certain number of elected members, Aldermen or Councillors, elected members of the City Council, but usually they also have a number of co-opted members.

3793. Do you want to extend that system? You talked of having experts or people with special knowledge?—That is the gravest difficulty, Sir. If I may be perfectly candid, as I am sure you would wish me to be, my experience at Leeds and I think you will find it is the experience of most directors in the provinces was that the co-opted members are not invariably elected for their expert knowledge. That is the great trouble, that the co-opted members who should be absolute pillars of strength to the Committee are very often little better than reeds; they have been co-opted for social or political reasons and so on.

3794. How would you get these other expert members on to such bodies?—On to the Municipal Committees?

3795. On to the Committees of Management? Perhaps I misunderstood you?—My point was, Sir, that it is desirable to relate the municipal galleries in any way to some central authority. Supposing, for example, there could be a very small grant to them from, say, the Board of Education and that grant was dependent upon fulfilling certain conditions, taking proper care of their exhibits, the building being fireproof, and so on, it would give the outside authority some little control.

3796. To be entirely outside of the municipality?—Entirely outside. To be candid, I despair of ever effecting any amelioration in the committees themselves, human nature being what it is.

3797. I think there would be difficulty in doing that. I thought you were suggesting some way of doing it?—It is quite impossible.

3798. (*Sir George Macdonald*): You drew a distinction between the two types of loans to provincial museums, permanent and temporary, and I gather you think the latter the more important?—I think the latter infinitely more important.

3799. You would be in favour I gather of including in those circulating collections really good things?—Yes, particularly old things. I do not think circulating collections of nineteenth century art would be anything like so valuable as circulating collections of fifteenth or sixteenth century art. I know that would be difficult, but it is exactly the early art which, from my point of view, is the foundation of all excellence.

3800. We have been told that it is very unfair on the stranger coming to London and expecting to find practically all the examples of one particular artist in a particular Gallery or Galleries here to find that they are in circulation in the provinces. What have you to say to that?—My reply to that is, if I may take an example, it might be wrong perhaps to send Botticelli out of the National Gallery, but there is no reason why the School of Botticelli should not be sent and the School of Botticelli for the provinces would be almost equally as valuable. A good School picture would be extremely valuable. It is really very difficult for any person who has not lived some years in the provinces looking after art matters there to realise the extent of the ignorance even among reasonably well-educated people. It reflects in so many ways. When, as frequently happens, a painting, say a nineteenth century Royal Academy painting, is offered to the Committee and the Director thinks it is already represented and it is not the kind of picture it is desirable to accept, the Committee has not the knowledge of painting really to form a competent opinion as to its value; on the other hand, they do attach enormous importance to the family from whence this picture comes and the position with which we are faced over and over again is, "Well, we really cannot offend this man who has been so good to the town and done this, that and the other by refusing to accept the picture."

3801. I was trying to visualise the working of this central authority who would control provincial museums; I think something you said in one of your answers to Sir Richard Glazebrook threw some light upon it, but perhaps you might explain it a little more fully. If you go back to the analogy of the Board of Education, you spoke of the right of appeal which the headmaster has to the Board of Education; what had you in view?—I imagine that to get effective control it would be necessary for the local body, the City Council, say, to have some advantage in submitting to that control and, therefore I imagine there would have to be something in the nature of a small grant or some advantage of some kind to offer them, in return for something that they could lose.

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3802. A large grant?—The larger the grant the less likely they would be to object to the control.

3803. I do not think the headmaster has any right of appeal to the Board of Education except in so far as the Board's inspectors may report that a certain policy has been adopted which is not in accordance with the wishes of the headmaster and the school is suffering. Then the Board may say, on the report of their inspector—we will stop the grant. Unless there is to be a grant to the provincial museum that you can stop, I do not see how the central authority is going to work?—Except that, of course, if the circulating collections became a very important thing the threat of knocking them off the circulating list would be effective in some measure. I am afraid it is a matter that has got to be developed. Unless there is a quid pro quo you cannot expect the Local Authority to submit to the decisions of the superior authority.

3804. There must be a sanction behind control of that kind?—Yes. I imagine quite a small grant would be the thin end of the wedge.

3805. (*Sir Henry Miers*): You said that very few local galleries have any definite policy; would you indicate the sort of policy you might expect them to adopt?—For example Birmingham has specialised more or less on Pre-Raphaelite pictures; the Whitworth Institute, Manchester, specialises on English watercolours, but it is very rarely you find even as much specialisation as that. Liverpool, for example, had a wonderful opportunity when it was left the Roscoe Collection of Old Masters to build up something rather valuable there. So far as I know, although it spends a great deal of money on purchases, it has not thought to build up the Roscoe Collection of Old Masters.

3806. You mean a policy of specialisation?—A policy of specialisation to some extent.

3807. That would make it more easy to refuse inappropriate gifts?—Yes.

3808. (*Sir Lionel Earle*): You said just now you thought ancient things, comparatively ancient things, were very much more important to send to provincial museums; were you speaking only of pictures?—I was thinking chiefly of pictures.

3809. The reason why I ask is that we had a very intelligent and distinguished witness before us not so very long ago and he said the crying scandal, in his opinion, was that modern art, apart from pictures, was not in any way patronised in the shape of furniture and designs of all sorts. That is why I asked that question as to whether you were referring only to pictures?—I was really only referring to pictures, but I must say I am inclined to think that all round it is more important to have the ancient things. The provinces are so far behind in their knowledge of ancient art that I think it is more necessary to repair their ignorance in this respect than to increase their knowledge of the modern. There is far more opportunity for a provincial museum to acquire or borrow modern works on its own initiative.

3810. Even from the point of view of developing craftsmanship in the country?—Even from the point of view of developing craftsmanship in the country. It would be a very bold man who asserted that any modern craftsmanship is superior to the craftsmanship of the past. I think they can learn from it and I think you would find in the Victoria and Albert Museum, for example, that in the sections devoted to creative design, probably far more use is made for study of the ancient than the modern examples.

3811. It was interesting to hear of the student guides at Vienna; was this post-War?—This year.

3812. Probably the people who availed themselves of those privileges were English or Americans?—Yes.

3813. I do not suppose any Austrian could afford to pay 6s. 8d. It was really catering for the foreigner?—It was catering for the foreigner. Those students spoke English quite well. I think there were others who spoke French and were qualified to take French visitors round.

3814. (*Chairman*): I understand that at present provincial museums have no central control and no central co-ordination and that this lack of co-ordination by some superior central authority is detrimental?—Very detrimental.

(*Chairman*): We are greatly indebted to you, Mr. Rutter.

(*The Witness withdrew.*)

TWENTY-FOURTH DAY.

Thursday, 29th November, 1928.

PRESENT:

| | |
|--|--|
| The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D. | Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S. |
| The Hon. EVAN CHARTERIS, K.C. | Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt. |
| Sir MARTIN CONWAY, M.P., Litt.D. | Sir HENRY MIERS, D.Sc., F.R.S. |
| Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G. | Sir ROBERT WITT, C.B.E. |
| Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S. | Mr. JOHN BERESFORD (<i>Secretary</i>). Mr. J. H. PENSON (<i>Assistant Secretary</i>). |

Mr. J. CURLE, LL.D., F.S.A., Curator, and Mr. J. G. CALLANDER, Director, National Museum of Antiquities of Scotland, called and examined.*

Also Present:

Sir JOHN FINDLAY, Bart., K.B.E., LL.D., Chairman, Board of Trustees, National Galleries of Scotland.

3815. (*Chairman*): Would you sum up what you consider to be the advantages of the control of the Museum by the Society of Antiquaries?—(*Mr. Curle*): The Society of Antiquaries, with a membership of 1,022, exclusive of Honorary Fellows and

corresponding members, spread over Scotland as well as over England, is of the greatest value to the Museum in reporting discoveries of archaeological finds, and in making local investigations for its benefit. As Fellows of the Society, the members feel

* The Memorandum submitted by the Council of the Society of Antiquaries of Scotland in reply to a Questionnaire addressed to them by the Royal Commission will be found on page 240 of Vol. of Evidence which accompanied the Commission's Interim Report.

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Mr. J. CURLE, LL.D., F.S.A., and Mr. J. G. CALLANDER.

[Continued.]

that they have a special interest in the Museum. Very large additions to it have been made in recent years through excavations undertaken by the Society or at the charges of individual Fellows. The collections have further benefited by much expert knowledge bestowed upon them by members of the Society without any cost to public funds. The *Proceedings of the Society* record every addition made to the Museum, with full scientific descriptions, and, not infrequently, with illustrations. The annual increase of the Library due to the exchange of the Society's publications is very considerable. Since the year 1895, when a grant of £200 was first allocated by the Treasury for the purchase of antiquities and books, including binding, up to 1928, the sum received has amounted to £6,400. During the same period the amount laid out by the Society from its own funds or from subscriptions upon the excavations which have added so much to the interest and prestige of the National Collection, amounted to £7,423 19s. 5d. The market value of the objects secured for the Museum through these excavations must exceed in value the sum spent. The price of Scottish antiquities when they come into the market has increased enormously in recent years, and with foreign competition it may become impossible, with any such grant as the Museum possesses, to purchase the finer things. The Society's excavations are thus doubly important as a means of adding to the collection.

3816. The question of accommodation has already formed the subject of enquiry by a special sub-committee. Would you, however, like to supplement your views as to the present and future provision in the Museum of Antiquities?—I do not consider that any addition to the present building can be made. Some addition to the space available in the Museum could be made by altering the construction of certain cases. On the ground floor, there are 29 cases, not counting window and wall cases, which cannot well be altered. Of these nine are flat horizontal cases—the remainder being higher cases, with interior shelving. Some additional space could be obtained by replacing eight or nine of the flat cases by the higher type. In the first floor gallery there are 13 flat horizontal cases which could be replaced by 10 of higher type. Comparative gallery—There are in all, not counting those lining the walls, some 10 cases of varying sizes; only four are upright. The gallery, if rearranged with higher cases, could accommodate a good deal more than it contains at present.

The Museum Collection tends to increase at an average rate of about 685 objects per annum. Taking the increase over a period of 20 years, it works out over average periods of five years as follows:—

| | Objects. |
|-------------------------|----------|
| 1907-12 | 2,836 |
| 1912-17 | 3,247 |
| 1918-22 | 5,262 |
| 1922-28 | 2,453 |

Of the total of 13,798 objects which went to increase the collection during this period, 1,724 came by purchase, the remaining 12,074 objects by donation.

While the Museum can probably find room by the alteration of cases to accommodate the influx of small objects for some years to come, it becomes increasingly difficult to dispose of objects of larger size. It is evident that before many years are past the present premises will be found inadequate for the collections.

3817. On the subject of educational facilities do you see how these could be improved or increased?—The collections contained in the Museum are of great educational value, as they illustrate our history from the Stone Age down, more or less, to

the 18th century, but I do not think the material which is stored up there is sufficiently taken advantage of for educational purposes. There is great need of small models, diagrams and plans, to make the Museum more interesting and instructive, but space for these is not for the moment available. A guide lecturer for one or two days a week, whose services would be at command of the education authority or the general public, would be a great advantage. It should be arranged that school children be taken over the Museum.

The catalogue issued by the Society in 1892 is out of print, and, indeed, it is out of date. There is only on sale a small guide, sold at the price of three pence. A good illustrated catalogue or guide, on the lines of the sectional guides of the British Museum, is much to be desired. I would further suggest the issue of an attractive series of post-cards, coloured if possible, illustrating a certain number of the finest and most typical things.

3818. What is the system of loans in force between you and the British Museum?—There does not exist any system of loans of Scottish objects between the Museum and the British Museum. No loan could be made by the Council without obtaining the consent of the Board of Trustees.

3819. Do you mean the Board of Trustees of the British Museum?—No, the Scottish Board of Trustees. The power to make such loans would be desirable, provided that the British Museum could reciprocate.

3820. What about administrative co-ordination between the Nation's Museums and Galleries? Do you consider that increased co-ordination would be advantageous?—As mentioned in our Memorandum, the only official administrative co-ordination is with the British Museum over the purchase of Scottish antiquities, which was, I believe, the result of instructions given on the recommendation of a Treasury Committee, appointed on 24th October, 1898, to deal with the question of certain Celtic ornaments found in Ireland, and with the relations between the British Museum and those of Edinburgh and Dublin.

As regards the Royal Scottish Museum, which to some small extent might accept objects suitable for the National Museum, I think it would be difficult to lay down any hard and fast rule. The spheres of activity are pretty clearly defined, and it is recognised that the National Museum of Antiquities has a primary claim to objects illustrative of Scottish history and archaeology.

3821. Turning to the subject of dual control, there is a dual control by the Society of Antiquaries and the National Galleries Board of Trustees?—Yes.

3823. Is that an efficient arrangement?—I cannot say that I consider the control exercised by the Board of Trustees in any way inefficient. Sir John Findlay, the present Chairman of the Board, has been helpful to us in many ways, and we welcome him on our Council. In calling attention to the system of dual control in our Memorandum, we have in view conditions which may arise when it becomes necessary to remove the museum from the National Portrait Gallery building. It must be kept in view that the functions of the Board of Trustees are now chiefly concerned with the galleries more immediately under their charge, and the pictures and other collections there. The museum must occupy a very small portion of their time. It might quite well happen that none of the members was interested in it, and the Society of Antiquaries not having any representative on the Board would have no means, other than by correspondence, of placing its requests before the trustees, or of knowing how they were dealt with. In the event of the museum being installed in a separate building, where no question of a joint staff of attendants would arise, I consider that it should be in a position to control its own affairs, without the intervention of another body between it and the

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[Continued.]

Government. I agree that so long as both the museum and the Portrait Gallery are under the same roof, it would probably be inconvenient to make any change.

3824. If it were considered expedient to make a change, do you require legislation, or would an agreement between the parties be adequate?—Under the National Galleries of Scotland Act, 1906, there were transferred to the Board of Trustees for the National Galleries of Scotland, subject to the provisions of the Act, the powers, duties and liabilities vested in or imposed upon the Board of Manufactures by Treasury Minute, deed or other instrument. The collections having been made over to the Board of Manufactures by Treasury Minute and a formal conveyance, the present powers of the Board of Trustees could only be set aside by Statute.

3825. What about the present arrangement for appointing the higher staff?—I am not satisfied with the present arrangements for appointing the higher staff. At present, in the event of a vacancy occurring, it is open to the Secretary of State for Scotland under Section 4 (5) of the National Galleries of Scotland Act, to appoint the officers of the Board of Trustees, and therefore the higher staff of the museum, without consulting either the Board of Trustees or the Society of Antiquaries. On the occasion of the last appointment to the post of director of the museum, the Secretary of State consulted the Society of Antiquaries through the Board of Trustees by sending down the names of two applicants for the post for consideration, but he was not bound to do so. If the Society is to work harmoniously with the director in the management of the museum as it has always done in the past, it is essential that the council should be satisfied as to the qualifications of the holder of that post. Men with the qualifications necessary are not always easy to find in Scotland, but the society being in touch with a large number of people interested in the subject is probably more competent than any other body in Scotland to fill the situation. While I recognise that the actual appointment must be made by the Secretary of State, I am of opinion that it should be made on the nomination of the society.

3826. (*Sir Lionel Earle*): You mentioned in the first instance an alleviation of your congested conditions by altering the design of cases. I presume that the cases which now exist were provided by my department in the past?—I think so.

3827. And the design and actual form of the case was decided by your own Board or staff?—The design of certain of these cases came to us from the old museum. At the time when the collection was of moderate dimensions they were very good and probably in many ways the best. Naturally for the displaying of a great many objects a flat case is the better, but if you have to economise room you can do it by raising the exhibits on staging.

3828. When you get to that no very distant date when you will be no longer able, either by changing cases or anything else, to exist satisfactorily, I suppose the only solution will be a new building and a new site?—I think so.

3829. It would mean then that that existing building would either be given over to the whole of your side, or the whole of it would be given over to the picture side?—I think the position really is that the building naturally reverts to the Portrait Gallery.

3830. Therefore it would mean the removal of your museum?—Yes. I think we can have no claim.

3831. At what date do you consider that will be almost forced on the Government?—It is a very difficult question. So much depends on the class of things that come to us. No doubt for ten years we can find room for small objects, but if large

objects come to us you can understand it fills up very much more quickly. But we certainly at present have not much room for accretion, and we have no room to put in the diagrams, plans and maps that I think are essential to a properly arranged archaeological museum.

3832. You would not go so far as to say that it was essential at the present day?—No.

3833. But it might possibly be necessary within ten to twenty years?—I should think within ten years.

3834. We have never got out any scheme or plan or anything as to the cost of what it would entail, and that is the reason largely why I am asking these questions?—I may say that we could always crowd and put more things into drawers or into boxes, but if the collection is to be properly displayed we shall want more room in ten years.

3835. It might be advisable to consider at an earlier date the needs, considering the way they are growing at the present time, and to have some site in the offing?—It would be desirable.

3836. (*Sir Henry Miers*): You said that there is great need for space for educational purposes. Can you under present conditions secure any more space by transferring particular objects to storage?—No.

3837. The storage space is entirely filled up? There is no free space for storage?—There are a certain number of drawers that we can put things into. Probably in our cellar we could box a certain number of things, which is undesirable.

3838. Still, you cannot make use of the collection for educational purposes now, even for such things as school visits, without securing some more space?—There is no reason why schools should not visit the museum at present.

3839. I got the impression last year, when on a visit to the museum, that it was very badly congested?—It is, but still I think you could quite well take a number of parties of school children.

3840. It is not done very much at the present time?—No. (*Mr. Callander*): We can take parties of 30, but no more.

3841. Has it been suggested that there should be some arrangement with the schools for periodical visits?—(*Mr. Curle*): I have made the suggestion. It did not come from the schools.

3842. Have the schools ever applied for permission to do so?—(*Mr. Callander*): Yes, occasionally we get a class, and various societies come in, and I find that from 20 to 30 is all I can accommodate at a time.

3843. They come with their own teachers under those circumstances?—Yes.

3844. There is a statement in the memorandum that the museum itself is not in a position to institute excavations, but would that be necessary seeing that the society conducts excavations?—(*Mr. Curle*): No. I do not think you could ever put the museum in the position of excavating. I think that ought to be left to the society.

3845. That did not mean it was not able to do so for financial reasons?—Yes, for financial reasons the museum could not. We have no money with which to do it.

3846. It would not be desirable, even if you had the money for that purpose?—We should be very glad to have it.

3847. I said "For that purpose." Perhaps it is stated somewhere whether any large cost of maintenance falls upon the society, the maintenance of the collection?—No.

3848. The grant that is received is sufficient to cover the cost of maintenance?—The whole of the cost of the maintenance of the building, and the

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[Continued.]

attendance, the officers, is met through the Treasury Grant.

3849. I was thinking of the maintenance of the collection?—No.

3850. That does not involve any cost to the society?—No. We pay for the services of a typist who keeps the museum registers and work of that kind. That is all.

3851. It is stated in the memorandum that the window cases have drawers, but it is implied I think by that that the central cases have not. I forget?—No, I think it is only the window cases that have drawers that are open to the public. Some of the central cases have glass sides and display things, but there are others that have closed drawers. (*Mr. Callander*): The new cases that we have got during the last four or five years have all got drawers.

3852. Could the old cases be provided with drawers also?—(*Mr. Callander*): I am afraid not.

3853. In regard to the drawers that are accessible to the public, do you find any damage accruing to the specimens?—No. The fact is that the public do not very often look into the drawers. Students do, but I am happy to say that the children have not discovered them. They would bang them in and out.

3854. That is why I asked. There is such a risk attached to it. I did not know how far it had been an inconvenience to you.

3855. (*Sir George Macdonald*): You have told us that the Council contains certain representatives of the Board of Trustees. I suppose the Board of Trustees does not contain any representatives of the Council?—(*Mr. Curle*): No. I believe there was a suggestion in the Report by the Departmental Committee on the Board of Manufactures in 1903 that one member should be nominated by the Society of Antiquaries, but that was no done.

3856. Have you any idea why that suggestion was set aside?—I have no idea.

3857. I suppose you would feel that the Board of Trustees was large enough already?—(*Sir John Findlay*): The Board of Trustees is a comparatively small body consisting of only seven members, and the amount of responsibility and work we have in connection with the museum is hardly sufficient to justify the attendance of a member representing the Society of Antiquaries. Very often there is absolutely nothing at our meetings that has any relation to the museum at all.

3858. I am not discussing it from a practical point of view, but what theoretically would be your justification in the circumstances for the Board being represented on the Council and the Council not being represented on the Board?—(*Sir John Findlay*): Take one specific instance. A case occurred when the Auditor-General was not satisfied, and a representative of the Board had to appear before the Committee of the House of Commons on Public Accounts. He went there quite ignorant of what particular items were in question, and he found it was the question of stocktaking in the museum that was at issue. Therefore it is essential to a certain extent that the Board of Trustees, as long as they have that responsibility, should have a certain intimate knowledge of the conduct of affairs of the society and the museum.

3859. Yes, but might not that knowledge be acquired in another way, if you, as Chairman, had among your constituents, so to say, a representative of the Council?—A representative of the Council on the Board would, I am afraid, have very little to do. We have to submit the estimates for the services of the museum. We have also, as part of our own functions, to look after the attendance and the cleaning of the building. But apart from that and the estimate—and I may say it is not a thing that comes before the Board much, it is done by the Chairman and a committee—the only

thing we have to do really is to receive and forward their report. I think at the majority of our meetings the Society of Antiquaries is hardly mentioned at all.

3860. To turn to another point, accommodation was mentioned by the Chairman. You are aware of the terms of the Treasury Minute of 1851, under which the Treasury undertook, on behalf of the Government, to provide accommodation for the Museum of Antiquities. I think you are in a personal position to answer this better probably than anyone else. You do not consider that the generosity of the donor of the present building absolved the Government from their responsibility in any way in regard to that?—No, I do not think so. The whole negotiations in regard to the provision of that building were very complicated. It was rather before my day, but the outline of things was this. The Royal Scottish Academy was to go into the building, which was formerly known as the Royal Institution. The Society of Antiquaries were rather reluctant to leave it, and there was some difficulty in finding accommodation for them. The first proposal was that they should go to what is now the Royal Scottish Museum, in Chambers Street. The Antiquaries objected to the accommodation to be provided; they were anxious that their museum should not be mixed up with the other. Then there was talk about both portrait gallery and museum going to the Royal High School. Ultimately the Board of Manufactures came to the conclusion that the best plan was to accommodate the museum also on the site which was provided for the National Portrait Gallery, and there were considerable negotiations. My father increased his offer for the building from £15,000 to £20,000 to make it possible to lodge the museum also. He laid it down, however, as a definite condition that the building was to be a National Portrait Gallery and that the Museum of Antiquities so far as possible should be a distinct building. That was given effect to rather symbolically by carrying the division wall up through the roof. There are only a few inches above it, but that remains to this day as an outward and visible sign of the requirement that the two should be separate buildings. The building was decorated, the outside sculpture and everything designed as for a portrait gallery, and accordingly I think it would be to a certain extent—a very large extent, perhaps—a breach of the original understanding with him, that the building should be handed over as a whole to the museum, or that any larger portion of it should be given over to it.

3861. I think I quite see your point there. What I wanted to be at was this. You do not consider that your father's generosity relieved the Government for all time coming from the obligation to provide accommodation for the National Museum of Antiquities, if and when the accommodation of the National Portrait Gallery proved to be insufficient?—No, I would rather look at it in this way, that I think, as I say—I have not the figures before me—that my father did give an additional £5,000 to provide a building adequate to house the museum as well as the gallery. If the whole building is appropriated by the National Portrait Gallery I think this money should be paid out as a contribution towards the building of a new museum.

3862. There was no National Portrait Gallery in existence when your father came forward with the offer to provide one?—None.

3863. It was a new creation?—A new creation.

3864. Whereas the Museum of Antiquities was an institution which was already in existence and for which the Government were obliged to find accommodation? Is that the position?—That was the position.

3865. One question, to come back for a moment to the Council and the Board. The Director of the museum, as I happen to know, is present at meet-

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[Continued.]

ings of the Council and takes part in them. Does the Director of the National Gallery take part in the proceedings of the Board?—He is present. He has no vote. He is merely present in an advisory capacity.

3866. He is present when even the business of the Museum of Antiquities is discussed?—Yes. That is to say, he is not asked to withdraw.

3867. You were speaking of accommodation, Mr. Curle, and you estimated about 10 years. In your evidence you made no reference to what I think everyone will agree is the most congested part of the museum, that is what is popularly known as the "graveyard"?—(Mr. Curle): Yes.

3868. Have you any suggestions to offer for rearranging that "graveyard"?—I am afraid I can make none. Collections of sculpture and stones are almost invariably very difficult to make attractive-looking. If you take the Steinhalle at Mainz with all its wonderful Roman stones, it is not an attractive-looking thing when you go into it, and it is difficult to arrange them unless you have more space. I do not agree with the suggestion which was made when the Sub-Committee visited the museum in Edinburgh, of putting these stones on the staircase. I think there would be great risk if they were away from the eye of the attendants. There is still unfortunately a tendency on the part of people to write their names on things of the kind, and they might do a great deal of damage.

3869. You have seen a great many foreign museums? Have you seen anything comparable to the "graveyard" anywhere?—I should think in Mainz, you would almost—

3870. The Steinhalle. I know the room you mean there. It is not quite so unsightly?—Perhaps not.

3871. You refer to the society having direct communication with the Government. Is there any link at present between the Council and the Treasury?—We have a Treasury representative on the Board. The King's and Lord Treasurer's Remembrancer is appointed as a representative of the Treasury.

3872. That is in terms of the original Minutes?—Yes.

3873. What do you suppose is the idea of the inclusion of the King's Remembrancer?—I suppose he is a watch dog, to see that we do not dispose improperly of the funds which we receive.

3874. The £200 was not paid then?—That is quite true. That is his position now, I think. I may say that the Treasury has from time to time certainly given us assistance. In the case of the Traprain silver they gave a grant directly for its restoration.

3875. That came direct from the Treasury?—Yes.

3876. Through the King's and Lord Treasurer's Remembrancer?—I believe so.

3877. You speak of the relations with the British Museum. Do you consider those satisfactory now?—Certainly. I am quite satisfied.

3878. There is no likelihood of a repetition of what happened in the case of the Glen Lyon brooch?—None whatever.

3879. What exactly was that?—It arose over competition for the Glen Lyon brooch. We were anxious to purchase it and we put forward a claim to bid for it. The British Museum refused to recognise that we had any preferential claim to bid, and they bought it over our heads. There was considerable feeling over it and at the same time there occurred the trouble over the wonderful Irish things which were found at Cork, and were sold by Mr. Day to the British Museum. A question was raised in Parliament over them, and the two questions culminated in the remit to a Treasury Committee which I have referred to.

3880. Instructions were given as the result of that recommendation?—Yes.

3881. (Chairman): What was the date of that?—1903.

(Sir Lionel Earle): There has been trouble since over another stone?

3882. (Sir George Macdonald): That was a donation, not a purchase. You said something about the advantage which the expert knowledge of the members of the Society is to the museum. I do not know whether modesty would allow you to elaborate that point at all?—(Mr. Curle): I feel it rather difficult in your presence to speak on this subject, but I may say that if there is anyone to whom we are indebted in that way it is to Sir George Macdonald, who, as everyone knows, is extremely competent in numismatics and has taken continual trouble to go through hoards of coins and to give study to them and expert knowledge which no one else in Scotland really possesses.

3883. That was not the answer which I meant. I might reciprocate. But apart from present company, so to say, there are numerous instances. If you take the question of seals, I suppose the leading authority on Scottish seals, who is dead now, was a prominent fellow of the Society?—Yes.

3884. And rendered assistance in that way—assistance which would have had to be paid for if it had not been provided voluntarily?—Of course. And the collections we have received in recent years and the working of these up—take the Traprain silver for example—required expert knowledge which was provided out of the Society.

3885. And away from the museum?—Yes.

3885A. I suppose that silver might be valued at a very large sum, much more than is represented by the cost of getting it?—Yes.

3886. A vastly larger sum than is represented by the cost of the excavations plus the Treasury contribution of £1,000?—Yes. The Treasury contribution for restoring the Traprain silver was under that, it did not cost so much.

3887. I suppose you would agree that if these objects were to come into the market there is no saying what they would fetch?—A set of chairs and two settees were sold in Edinburgh for over £10,000 in the last week. I think our Traprain silver is worth to an American collector certainly as much as that.

3888. About the catalogue. The existing catalogue, I presume, was provided by the Society and paid for by the Society?—Yes.

3889. You contemplate the provision by the Society of a fresh catalogue?—Yes.

3890. That would not mean any further expense to the Treasury—No.

3891. It might possibly mean some special expert assistance to be paid for in the way of reproductions?—Yes, it might, but we could probably produce the blocks.

3892. (Sir Richard Glazebrook): I think you said that you had no guide lecturer?—No, we have none.

3893. Why not?—We have no funds with which to pay one.

3894. It is simply a matter of lack of funds?—Yes. There is no one of that sort on our staff at all, and of course our purchase grant is a very small one.

3895. May I ask a question of Sir John Findlay? I think you said, referring to the gift of £15,000, that part of this money might, under certain circumstances you mentioned, be "paid out"—I think that was your phrase? Who would pay it out? (Sir John Findlay): The Treasury. I only mean that that was money given for the benefit of the Society of Antiquaries. If you give that accommodation over to the Portrait Gallery I think the Society of Antiquaries have a claim to that money.

3896. From the Treasury, but not from the Portrait Gallery?—The Portrait Gallery *qua* Portrait

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[Continued.]

Gallery has no funds at all, except its endowment fund.

3897. (*Mr. Charteris*): Is the £15,000 the result of the removal from the Mound?—No. It is a pretty long business, and it is sometime since I looked into it.

3898. Perhaps I can ask a question which would shorten it. The Society originally had the premises on the Mound?—The society and the museum were lodged in the Royal Institution building. They were turned out of there. Both bodies were turned out to make room for the Royal Scottish Academy. The question was where was the Museum of Antiquities to go? They first attempted to send them to Chambers Street; then there was a general proposal to utilise the High School, and then it was suggested that it should be accommodated jointly with the Portrait Gallery.

3899. Their removal only set free space for accommodation by some other body?—Yes.

3900. It was not property that was parted with afterwards.—(*Mr. Curle*): No. The property was the property of the Board of Manufactures, and now it is vested in the Office of Works.

3901. (*Sir George Macdonald*): And the Government recognised their responsibility to the Royal Society by providing premises for them?—(*Sir John Findlay*): Yes, they bought premises for them.

3902. (*Mr. Charteris*): At the present time, you have, have you not, power to lend objects?—(*Mr. Curle*): We only do so if the Board of Trustees give us consent. We can do it and have done it, in the case of the Royal Scottish Museum.

3903. Have you made use of that?—In our memorandum I think we mention one or two cases in which we have done it. We have lent to the Royal Scottish Museum certain Egyptian objects which did not come quite well into our series. We have lent them a large collection of silver which was left to us in recent years, and they in return have lent us some Scottish objects. But I should like to say, with regard to lending, that we must keep in view that our museum is so very much made up of donations by people who like to see their own gifts that it makes it more difficult to lend than in the case of a museum where the great bulk of the things come in by purchase.

3904. That applies with still greater force to questions of sale?—It does.

3905. You have no power of sale at the present time?—No.

3906. Do you think it would be desirable to have it?—I think it would be certainly desirable to get rid of things that we do not require. To take an example, some years ago we had a duplicate made of a mask which was in Abbotsford. After a time we got the original and I should like to be able to get rid of a duplicate of that sort. In the library we have many books which are no good to us and are out of date, and I think it would be desirable to get rid of those.

3907. If you had the power, do you think it might be made use of to an appreciable extent?—To a small extent.

3908. (*Sir Lionel Earle*): Would you be able to sell in the case of bequests, gifts?—No.

3909. You would be debarred from that—I think that would be difficult.

3910. (*Mr. Charteris*): That would require special legislation—I think so.

3911. I suppose that power of sale would make no sensible difference to the amount of room?—No.

3912. Have you ever considered the desirability of keeping the museum open after dark? Is the museum lit?—Yes, it is lit. No—judging by the number of people who come during the day on its

present site, I really do not think it would be desirable.

3913. You do not think that people whose day is occupied might take advantage of going there in the evening—I hardly think so.

3914. You have never heard of any demand of that sort?—No; and it would involve considerable difficulty over the staff. (*Sir John Findlay*): It would mean extra staff.

3915. The question has been raised in the case of other museums and I wondered whether it had occurred in connection with your own.

3916. (*Sir George Macdonald*): What is the position with regard to Sunday opening?—(*Mr. Curle*): It is not open on Sunday.

3917. That question was raised?—It has been raised.

3918. A decision was come to?—(*Mr. Callander*): The society decided to open, but the War came on and the matter dropped.

3919. (*Mr. Charteris*): Has it not been reconsidered since the War?—(*Mr. Curle*): No.

3920. You think, apart from the financial aspect, that it would be desirable that the Museum of Scottish Antiquities should be open on Sundays?—I certainly think it would be desirable to open it on Sunday afternoons.

3921. In your memorandum you say that the mutual understanding which exists between yourself and the Royal Scottish Museum is largely based on the good will of the directors of the two museums, but that there is no guarantee of a continuance under a change of personnel. Do you think a formula could be devised which would regulate the relations of the two?—I find it very difficult. I have thought over that a great deal—unless it could be laid down that we have a primary claim to objects illustrative of Scottish history and art. At the same time, there are objects which you do not want to prevent the Royal Scottish Museum from acquiring and which we might not be able to purchase because they were too expensive or too large, say a large piece of Scottish panelling or a piece of tapestry from an old Scottish house. It is extremely difficult to lay down a hard and fast rule.

3922. I suppose it ought not to be beyond the wit of man—at any rate a Scotsman—to devise some sort of rough formula on which to work?—Judging from Acts of Parliament, they sometimes get so complicated that you cannot quite tell what they mean. There is a certain give and take between the two museums which I should hope would continue. The only risk might be of getting some ambitious person at the Royal Scottish Museum who desired to have everything.

3923. But if it could be done it would be desirable, would it not?—If it could be done.

3924. Some method of regulating?—It would be desirable, but I feel it is extremely difficult.

3925. (*Sir Martin Conway*): How many members are there in your Society?—1,022, not including honorary fellows and corresponding members.

3926. (*Mr. Charteris*): Do you take any means of bringing to the notice of the public the Museum of Scottish Antiquities?—I cannot say that we do. There are a few guide posts in the streets.

3927. At the entrance in Queen Street there is nothing to call one's attention to it, is there?—Just outside there is an aluminium plate.

3928. There is only the aluminium plate?—Yes.

3929. There are many plates in Queen Street?—It is larger.

3930. I agree. You do not think it would be advisable to indicate rather more plainly to the public?—I do not think it would make very

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much difference. The Museum is rather in a back-water in Queen Street and we do not get anything like the attendance we should get if we were in Princes Street.

3931. You do not think it would increase the numbers by calling attention? It is curious how apt one is to overlook the entrance to the Museum.

3932. (*Sir George Macdonald*): I think the Board of Trustees, or the Town Council at the instigation of the Board of Trustees, has recently put up a large board at the Mound?—Is not that so?—(*Sir John Findlay*): Yes. Two or three years ago we got directions to the Museums put up on one of the lamp posts in Princes Street.

3933. (*Mr. Charteris*): Are there any excavations which you know of which it would be desirable to carry out immediately?—(*Mr. Curle*): There are many things which could be done.

3934. If you had the funds you would embark on them at once?—I think so, certainly.

3935. (*Sir George Macdonald*): There are very few years in which you do not do something of the kind, I suppose?—Very few.

3936. (*Sir Robert Witt*): Reference has been made to the question of storage. Apart from questions of expense, or space for arrangement, do you see any objection to what may be put tersely as storing more and exhibiting less?—Up to a certain point I see no objection to it, but when you come to deal with early things, there are small differences in them, and therefore it does not do to put away too many of them; you lose something, and a museum gains by representing things in a mass, I think, though they may be somewhat near each other.

3937. Would you agree that those objections apply mainly to students and not to the general public, that is to say, all those points you put so admirably just now would be just the points which would appeal to students? On the other hand they might, to the ordinary public who are not experts, make the Museum rather overwhelming and uninteresting?—I think the general public would be impressed to some extent. Take for example the Viking times. I believe, if we possessed and could exhibit a considerable number of brooches of the Viking time, that it would impress people with the influence of that civilisation on our country in a way which it would not do if we merely showed one or two brooches which might be typical of the whole lot.

3938. I was rather venturing to put the other point, that the public would be more interested in seeing perhaps not two but, say, perhaps twenty Viking brooches, especially if they were beautifully shown, well labelled, well explained in the label with their history and importance, rather than by seeing a case with, say, two hundred which could not be so adequately arranged?—I quite agree that if we ever got two hundred we could quite well cut it down to some extent. No doubt it does apply to certain things like small flints, with which it could be done.

3939. Arising out of that, assuming that there were withdrawn from exhibition some of these large numbers of more or less similar objects, would you be willing to extend your practice—I think you have the power—of loan rather more freely?—There, of course, our difficulty comes in in the fact that so many of these things are donations to us, and certain living people might be rather annoyed if they came to the Museum to look at their things and found that they had been sent to Perth or Dundee or to the British Museum.

3940. That would undoubtedly apply to living donors, but in the case of the testators of the more remote gifts—and the gifts will necessarily become more remote in time—would that objection have the same force?—No doubt a time would come when

the family would forget about the donation, but still we have labels to say that the object has been given by so and so, and they constitute a memorial to the man who gave it very often.

3941. I agree. One other point with regard to lending. I think you said that you would be in favour of lending to the British Museum, provided the British Museum reciprocated?—Yes.

3942. I am venturing to ask whether even if the British Museum did not reciprocate you would be prepared to advocate lending in the hope that they would follow, perhaps, your good example?—We should be much more chary as to what we lent.

3943. Someone has got to begin lending if the principle of lending is to be extended?—I put it in this way, that we are not going to lend anything to the British Museum or anyone else which we consider especially important in our collection.

3944. I do not think anyone would suggest that that should come into question.—There might be cases of duplicates which we do not regard as of first importance which we might lend to the British Museum if we had the power.

3945. If everyone waits until everyone else is willing to do so, nothing happens?—No.

3946. And it is rather wise and generous, perhaps, sometimes to be the first to start?—Quite. Might I say, with regard to lending, that it must be remembered that there are other museums in Scotland which might naturally desire to claim to receive things on loan too.

3947. In reference to the question of guides, I think you said that you would be in favour of having a paid official guide on one or two days a week?—Yes.

3948. Do you wish to limit it to one or two days a week? Would you have any objection to having a daily guide?—None whatever, only I do not think it would be justified by the number of people coming. What I thought was that the system in vogue at the Royal Scottish Museum might be followed, where one or two ladies are paid at the rate of something like 10s. for a lecture for the afternoon and could be employed without spending a great deal of money, and could be got when wanted by, say, the schools making arrangements.

3949. The question of publicity has already been referred to. There are instances in other museums of the attendance having been largely increased owing to suitable methods of publicity in the form of catalogues and postcards and advertisements and notices and all the many other ways in which in commercial life people bring their wares to the notice of the public. Do you think that in that direction something might perhaps be done, more than has been done in the past? Assuming that you were provided with the necessary funds, could you do more than has been done?—Undoubtedly. I did not mention, perhaps, that of every meeting of the Society in the winter there is a report given in the "Scotsman," and other papers, and at these meetings there really are described the things which have come in usually within the last year, so that that does form a kind of propaganda, and we know quite well that when, for instance, the outcome of the excavations at Newstead and Traprain resulted in a large influx of numbers because the results were pretty well advertised.

3950. Have you thought at all of putting your new acquisitions, temporarily at all events, in some one particular room?—We do.

3951. You do that already?—Yes.

3952. So that everyone who comes to the museum would know where to see what you have recently acquired?—Quite. We put them in a case on the

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ground floor near the door so that they are the first things that people see when they come in.

3953. You co-operate with the Press from the point of view of publicity and give them notices of what is coming in, or work of that kind?—I do not know that we do it as much as we might. We might perhaps do more in that way.

3954. A few invitations to the local pressman to come and see what you have just got, and to write about it and talk about it, might perhaps help in doing what you so much desire to increase your attendance figures?—Yes.

(Chairman): We are greatly indebted to you, Mr. Curle, for your evidence.

(*The Witness withdrew.*)

Sir JOHN FINDLAY, Bart., K.B.E., LL.D., Chairman, Board of Trustees, and Mr. J. L. CAW, Director, National Galleries of Scotland, called and examined.*

3955. (Chairman): Sir John, with reference to your memorandum, perhaps you would explain in some detail your reasons for desiring any amendment of Clause 4 of the Act governing the appointment of the Trustees?—Since that memorandum was put in, the Act has been amended by the reorganisation of the Office of Scotland Act—the disability has been removed.

3956. In your memorandum you say that the Board would welcome freer intercourse and a larger measure of loans and exchange with municipal and colonial and foreign galleries. What is the legal position in this respect?—The legal question of the powers of the Trustees in regard to loans has never been raised, and they have always assumed that, like their predecessors, the Board of Manufactures, they are entitled to lend any of the pictures in the Collection provided that (as in the case of Gainsborough's, Mrs. Graham) it is not prohibited by the terms of the bequest. Nor do they consider that they are precluded from lending outside the United Kingdom, though this has only been done on one occasion, when Boucher's Madame de Pompadour was lent to an exhibition in Paris. At present there are some hundred pictures on loan, at Kirkcaldy 97, one at Arbroath and three at York. Such loans are of two kinds. They may either consist of loans for considerable periods of works of minor importance, or loans for shorter periods of important works to special exhibitions such as the forthcoming exhibition of Dutch masters. Though reluctant to deprive the Collection of works which visitors would expect to find there, the Board believe that these loans serve to make the importance of the Collection better known. We have received loans from the National Gallery, the Tate Gallery, and the National Portrait Gallery, which have added considerably to the interest of the Collection, but nothing from either South Kensington or the British Museum. Though we have been very generously dealt with, I think it would be an advantage to all Galleries if the system of loans were extended, and particularly if some of the stores of prints and drawings in the British Museum could be made available for loan. We find that any new acquisition or loan if brought before the notice of the public always attracts visitors and adds to the interest taken in the Gallery. It would be an advantage if the present arrangement were formalised, and lists of available materials were interchanged among various Galleries. We assume that we have no power of sale or exchange. Personally, I do not know what our legal position in this matter is; it has never been raised.

3957. What administrative method of improved co-ordination would you suggest?—We are entirely satisfied with the present relations between the authorities of the different national galleries, and on various occasions have been most grateful to the heads of the National Gallery and the National Portrait Gallery for calling our attention to works which they thought might interest us. The position in regard to purchase has been equally satisfactory, and there has never been conflict or com-

petition. Our interests are to a certain extent different, but whenever we have both desired the same thing an amicable arrangement has always been arrived at. In the case of the Langton sale, for example, there were two portraits which would have been appropriate additions to the two Portrait Galleries, and we agreed to take one each. More recently a similar arrangement was made with South Kensington. The present state of affairs is, however, a personal matter, and is due to the sympathy and good will obtaining between the present holders of the offices involved. There has been conflict in the past and without suggesting any formal arrangements there is something to be said for the definite enunciation of the principle that the heads of these galleries have something of the nature of a collective responsibility for the national galleries as a whole, and should regard it as part of their duty to know the needs and conditions of other galleries and endeavour to help.

3958. Would you suggest anything in the way of regular formal meetings?—I doubt if that would be desirable or necessary. I do not think you could make it more than once a year, but if you restricted it to that, it might be very useful; as a matter of fact they do meet oftener.

3959. Are there occasional visits?—Yes.

3960. Now the question of accommodation has already formed the subject of inquiry by a separate Committee. Perhaps you would like to supplement your views both in the case of the National Gallery and the National Portrait Gallery?—The building now occupied by the National Gallery was formerly occupied jointly by the Royal Scottish Academy and the National Gallery. When it was re-constructed after the passing of the National Galleries (Scotland) Act, the whole building was devoted to the National Gallery, the wall space available being nearly doubled. Before the passing of the Act, 374 pictures were exhibited. In the twenty years since the institution of the present Board, 151 pictures have been received by gift and bequest, 121 have been purchased, and 333 have been received on loan for various periods. Gifts, purchases, and loans may be taken as representing an increase of 300. The result is that the space available is now completely utilised and of recent years in order to find room for important new acquisitions it has been necessary to withdraw older and less interesting ones from exhibition. Elimination has now reached the point beyond which it is not desirable to carry it. Increased accommodation is therefore necessary if it is to continue a live institution. The building is a symmetrical classic building on an open site, but it would be possible by the erection of pavilions at each corner and by extending the present transept to provide considerably increased accommodation for pictures, special accommodation for sculpture, and facilities not now existing for educational work and the repair of exhibits. A plan showing how such additions might be made has been prepared by H.M. Office of Works at the suggestion of the Director. I may say that the Office of Works assume no respon-

* The Memorandum submitted by the Trustees in reply to a Questionnaire addressed to them by the Royal Commission will be found on page 238 of Vol. of Evidence which accompanied the Commission's Interim Report.

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sibility for that plan whatsoever. It was merely prepared for us as an act of courtesy by Mr. Paterson at the Office of Works. Mr. Caw is here with me and will be able to explain that the general effect of it is to make additions to both sides of the building and in this way it would add considerably to the space available without in any way interfering with the present rather distinctive and attractive effect of the Galleries as a whole.

3961. When you mentioned the improvement of educational facilities, did you mean a lecture theatre? Yes. For example, the Professor of Fine Art in the University of Edinburgh brings his students down very often and there is no seating accommodation of any kind in the Gallery.

3962. Is that a very grave want?—Not a very grave want; there are others, for example, accommodation for the cleaning and restoration of pictures which in some ways is more urgent, within our own appropriate sphere. Then there is the question of the National Portrait Gallery. At the National Portrait Gallery the position is somewhat different. At present all the exhibition rooms are occupied, and while closer hanging and increased screen space would afford accommodation for a few years, the question of expansion will have to be faced before long. The building stands on an island site and additions are not practicable. The Museum of Antiquities which occupies a portion of the building is already over crowded, and extra room is urgently needed. You reach congestion at each of those institutions at approximately the same time. Should it be found possible to move the museum elsewhere the accommodation thus set free could be very profitably utilised for various purposes. With this space at their disposal the Trustees would be able to arrange for a Prints and Drawings Department. There is nothing of this kind at present, though a good deal of material is available. It would be particularly devoted to Scotland, though outside work would not be excluded. There is nothing of this kind at present at Edinburgh, and there is a good deal available in the way of Prints and Drawings, and if we could supplement this collection with a collection of characteristically Scotch prints and manage to borrow something from the British Museum, we could give in Scotland a very interesting collection of a kind that is not there at all. I believe I am correct in saying that the National Library of Scotland is not prepared to concern itself with Prints as the British Museum does.

3963. Then what about fees?—We would certainly favour the total abolition of fees. The yield is quite insignificant. It is a somewhat anomalous position that in Edinburgh the Royal Scottish Museum, the Museum of Antiquities and the National Portrait Gallery should be open free while fees are charged at the National Gallery. Copyists are not now sufficiently numerous to make it necessary to consider them.

3964. Could the educational facilities afforded by the National Galleries be improved?—The present position in regard to educational facilities is this. In addition to the official catalogues, cheap illustrated guides dealing with the National and Portrait Galleries are sold for 6d. and 3d. These supply to some extent the place of Guide Lecturers, whose services would be difficult to utilise in Edinburgh owing to seasonal fluctuation in attendance. On the other hand, the fullest use is made of the Gallery by the Edinburgh Educational Authority and two parties of elementary school children are taken round by a lecturer every school day. Since 1915 every child in the schools between 8 or 9 and 14 years of age goes twice every year. The system has been in use for some time and yields excellent results. The children come back and often bring their parents with them. Regular visits are also paid by private school and training college pupils

in charge of an Art Master. A scheme for the teaching of Art appreciation in higher grade schools is being formulated at present by the Authority in consultation with the Director of the Galleries and the Director of the College of Art. The Professor of Fine Art in Edinburgh University also makes use of the Collection in connection with his lectures. Occasional lectures on Art appreciation and the Galleries are given to Societies and Clubs by the Director and Keeper. Some time ago an attempt was made to induce the schools to use the Portrait Gallery in the teaching of History, and two lectures were given to school teachers by the Director, but no scheme has yet been formulated, though a few schools and parties come from time to time. These lectures were given to school teachers by the Director just to indicate how the material collected there might be made use of, but, as I say, no definite scheme has been yet formulated.

3965. With regard to the appointment of the higher staff, are you satisfied with the present arrangement?—So far as the arrangement in the National Gallery and the National Portrait Gallery are concerned we are entirely satisfied with the practice which has been adopted. The Board has filled up three vacancies, and in each case the Secretary of Scotland, with whom the appointment lies, has asked the Board to advertise for candidates and to select some one to appoint and submit the name to him. I raise this question because we are also responsible to a certain extent for the Society of Antiquaries, and the practice there in the one instance when an appointment had to be made was not quite on the same lines, but as far as we are concerned we are perfectly satisfied with the practice. The only question is whether it would not be desirable that it should be formulated in some way—that it should be recognised that this is to be the practice to be adopted in future. Under the Act the Secretary for Scotland can fill any of these vacancies over our heads.

3966. (*Sir George Macdonald*): You agree with Mr. Curle as to the Society of Antiquaries?—Yes, on any appointment bearing on the Society of Antiquaries we have always taken them into consultation.

3967. (*Chairman*): Are there any further or particular recommendations you would care to make to the Commission?—The only question in regard to which I would like to say a word, if you wish it here, is in reference to the question raised by the Director of the Royal Scottish Museum in regard to any competition between the Galleries and Museum in respect to sculpture. The present practice of the Board of Trustees is to a certain extent dictated by lack of funds and partly by lack of accommodation. We have no suitable place for sculpture and recently in order to improve the decorative effect of the Gallery we moved out of the ordinary Galleries all the white marble sculpture and segregated it in a room of its own. During the past twenty years we have acquired 13 works of sculpture, but of these 10 have been small and of a kind that to a certain extent are sufficient to give a representation of work in sculpture contemporary with the pictures and also to add considerably to the decorative and furnished effect of the Gallery. The only large ones were Thomas Carlyle in white marble, which was a gift by Lord Rosebery; a figure by a modern Frenchman which goes rather appropriately in an arched niche in the staircase, and *L'enfant Mort* by Bartolomé which fits in very well with French pictures. At present there cannot possibly be any competition between the Royal Scottish Museum and the National Gallery. I do not think there is anything else.

3968. (*Chairman*): Is there anything you would like to add, Mr. Caw?—(*Mr. Caw*): No, I think Sir John's statement covers everything completely.

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3969. (*Sir Robert Witt*): You have referred to the plans which have been got out for the possible addition to the Gallery. I understand you regard that as still of the nature of a castle in Spain, but if and when it does take tangible solid form, how long will that give you space for approximately?—I cannot undertake to prophesy that, I am afraid.

3970. At the normal rate of progression will it give you 50 years?—(*Mr. Caw*): It depends on the way the Gallery is developed, but 50 years—it might serve for that time. It would be auxiliary to the main Galleries and by concentrating the more important pictures in the main Galleries one would sustain the interest, while the auxiliary rooms might hold the minor works related to those in the main Galleries.

3971. I think, Sir John, you said that you had gone as far as you could in the direction of withdrawing pictures from exhibition and placing them in storage?—(*Sir John Findlay*): We have gone as far as we would like to go.

3972. Have you considered any method by which perhaps you could go further, not by withdrawing things permanently from exhibitions but temporarily and dividing your pictures into roughly two classes—those that must always be on the walls and those that should be on the walls always if you had the space to show them, and therefore the second class would consist of pictures which would take their turn on the walls?—I think a good deal is done in that way at the present time. With new acquisitions and small room, it is continually a question of rehanging, and in the course of that pictures are brought out and put back. The public gets its favourites continuously and it gets a certain variety in regard to the minor pictures.

3973. You referred to having a Print Room. You have already an important collection of drawings?—Yes.

3974. And at present they are practically not known to the public?—A very interesting collection of Allan Ramsay drawings were recently exhibited, and represent material for which we would like to have opportunities.

3975. And considering their quality you think that they would well justify a Print Room system?—Yes.

3976. I think your Gallery is open on Sundays?—It is open on Sundays.

3977. Is it lighted for evening opening?—Yes.

3978. And is it ever open in the evening?—(*Mr. Caw*): Prior to the War it was open two nights a week. During the War it was closed firstly because of the danger of the roof lights showing and secondly for economy. It was restarted after the conclusion of the War one night a week, because two nights a week did not seem to justify themselves. Then the Exchequer squeezed the Board to make some economies, and Saturday night went and it has not been revived.

3979. May I take it that it is not the opinion of the Director or the Board that the Gallery should not be open in the evening, but simply that it is a Treasury economy?—Yes, you may take it that the Trustees wish to give every facility possible to the public to visit the Gallery.

3980. I think, Sir John, you referred to the guide lecturers and said that their services would be difficult to utilise in Edinburgh owing to seasonal fluctuations in attendance?—(*Sir John Findlay*): That is so. You see, in winter the afternoons are very short for light; the numbers vary very much, and the average is distinctly low.

3981. Might not that be a question of cause and effect, and if you had the guide lecturers not only in the afternoons but also in the mornings throughout

the year as we have in the London National Gallery, it would add to the popularity of the Gallery as well as to the enhancement of the reputation and fame of the collection?—Personally I doubt very much whether you would attract enough to make it worth while. Certainly not going on the whole year. Perhaps once or twice in the year if it were advertised you might get enough people to go then, but we have not the population there you have in London.

3982. That is quite true, but the reputation of the Gallery stands so high throughout the world that it might perhaps justify the spending of something on publicity in order to create this same public?—We do a good deal already in the way of publicity, in the way of new acquisitions—they are always kept before the public, and that is really very effective in bringing people. The moment you get a Press notice of any new acquisitions people do come and see them right away.

3983. (*Sir Martin Conway*): Are they all photographed?—(*Mr. Caw*): Not all. A large number are photographed, but by no means all.

3984. (*Sir Robert Witt*): In respect to restoration of pictures, cleaning and relining, have you your own restorer or do you go outside the Gallery, and, if so, to one or more persons?—We have no restorer employed by the Gallery regularly. There would not be work enough for a restorer in the Gallery, and personally I very much question whether it is desirable to have a restorer on the premises for whom you have to find work. Restoration is largely done in Edinburgh, principally by one firm. It has to go out because we have not a proper repairing room or a table. On one or two occasions I have had a table put into the library and relining done on the spot. The matter of relining is a technical matter, and is practically left by the Trustees entirely to the officials. Only once or twice have we thought it desirable to refer a question of this kind to the Board.

3985. There is no one, I understand, who calls himself restorer to the National Gallery of Scotland?—Nobody holds an appointment, and occasionally we have had work done outside. We have had work done by the man in London who works for the National Gallery here, and in the case of the Hals which was recently treated, that was done by young Martin de Wilde, who was really one of the causes of the discovery.

3986. (*Mr. Charteris*): Has the Act which has recently come into operation done away with the three members?—(*Sir John Findlay*): What was done away with was the provision that three members should be members of publicly-elected bodies in Scotland.

3987. Does the Board still consist of the same members?—Yes, but the Secretary for Scotland can appoint anyone without considering whether they are members of a Parish Council or not.

3988. And I see the period of office is five years. Is that long enough—does that remain under the Act?—That remains under the Act. Yes, practically the Board has always been re-appointed, and I think five years is quite long enough.

3989. It is the same Board that deals with the National Portrait Gallery?—Yes.

3990. And there is no permanence in appointment as in the case of the National Portrait Gallery in London?—No, the Board is appointed for five years. Any casual vacancies are filled up for the remainder of the five years, and the practice is to re-appoint the Board *en bloc* unless anybody wants to go off.

3991. Have you considered the desirability of having a power of sale of pictures?—No, there is a good deal of rubbish in store, but it would not fetch much. It is a legal power I cannot advise you in regard to. In the case of the Society of Antiquaries

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the collection is held by the Board at the disposal of the Treasury, but what the responsibility of the Treasury as regards the property of the National Gallery is I am not prepared to say.

3992. But the hundred odd pictures Mr. Caw said were in store, would any of these come under your category of rubbish?—Yes.

3993. And in regard to those do you not think it would be desirable to have a power of sale?—Looking at it from the point of view of the Trustees, Mr. Caw knows better the conditions in regard to those in store than I do. They never really considered the question of sale at all.

(Mr. Caw): Might I suggest that in the case of sales there is nothing that would bring in very much money? It might give a certain amount of space. These are in the store of course, but the point is that the power of sale, if exercised, would bring little revenue to the Gallery, and the Treasury might collar the money when we did get it, but in addition there is the fear of weakening the confidence of pious donors for very little return.

3994. Yes, but apart from those two considerations, do you think it desirable that the Gallery should or should not have the power of sale?—(Sir John Findlay): I think on the whole it is better that we should not. You would not contemplate selling some Raeburns and buying something else.

3995. Exercising the power is another matter, but I wanted to know in the abstract whether you thought it desirable or undesirable that the Gallery should have the power of sale?—(Mr. Caw): Would it not be better to have a greater power of loan, because if so, they would use it?

3996. First of all I want to dispose of the question of sale. Is it the view of the Trustees that it is not desirable that there should be a power of sale in the Galleries?—(Sir John Findlay): It is not a question that has ever been raised or considered by the Trustees? But I should think their position is that they do not want the power if there is some way of getting rid of rubbish; for example, as at the Royal Scottish Museum, where you have a Disposals Board or outside Authority. Then there may be something to be said for it.

3997. (Mr. Charteris): But with regard to the powers of loan, would you suggest any increase in the powers of loan?—We assume that we have free power of loan. We can lend what we please and where we please.

3998. You do so now?—We do so now. I do not know whether it would be better to inform local Galleries what we have for loan, but they usually ask for what they want.

3999. Then I see that on certain days fees are charged for entrance, are they not?—Yes. The exaction of a fee seems to make the same amount of difference in Edinburgh as it does in London?—Yes.

4000. Would you do it for the sake of £101; you would be in favour of doing away with it altogether?—Yes, I would.

4001. When did the Gallery first begin purchasing sculpture?—The present body of Trustees was appointed in 1907. I can give you the details.

4002. Is there anything about sculpture in the original charter or instruments under which the Gallery was initiated?—Neither pictures nor sculpture are mentioned in the National Galleries of Scotland Act. It transfers to the Board all property belonging to the Board of Manufactures. The Collection of the Board of Manufactures handed over to the Board of Trustees included sculpture, and therefore the presumption is that you should carry on with sculpture as well as pictures.

4003. And they have had power to acquire sculpture?—They acquired one work of sculpture in 1908. That was the first. It was an antique marble bust

given to them by the late Lord Carmichael. They bought a statue in 1911. The next thing was Lord Rosebery's gift of Carlyle. They got in 1919 from the Serbian Government a bust by Dr. Mestrovic of Dr. Elsie Inglis, and the first serious purchase was in 1922, which was Bartolomé's *L'Enfant Mort*.

4004. If the sculpture is moved from the hexagonal room what amount of space is that?—It is a very small room, not as big as this. (Mr. Caw): You could hang a lot more pictures in this room. It is a badly lighted room.

4005. (Sir Lionel Earle): It might be improved?—No, it is almost impossible to improve it.

4006. It is a darkish room, I know.

4007. (Mr. Charteris): The pictures quite recently have been removed from there?—Yes, but they were not well shown there.

4008. With regard to photographs, they are taken by a firm in Glasgow?—Yes.

4009. Do they pay over 33½ per cent. of the proceeds—is that a contract extending over a number of years?—It is more of a custom or arrangement than a contract.

4010. They have a monopoly?—Any other person is allowed to photograph if they make application specifically for the purpose.

4011. But they do not have to handle the proceeds or any part of them?—The photographs sold in the Gallery are supplied, and we get a third of the monies received for them.

4012. Do they have any coloured ones?—They are all in black and white.

4013. (Sir Martin Conway): You said that every new acquisition was photographed?—No; a good many, but not all.

4014. The photographs are sold individually. There is no publication. You do not have a publication of new acquisitions every year?—No, we do not. A number of them are illustrated in the little guide book. There is an illustrated edition printed when a new edition of the ordinary catalogue comes out, but the illustrations for that are getting rather out of date. At present, however, there is being prepared a record of the acquisitions during the last twenty years which will include about 70 reproductions of additions to the National Gallery and about 30 of the additions to the Portrait Gallery. These will ultimately be available to work into a book of illustrations which is better than an illustrated catalogue.

4015. I hope you will not print on both sides of the paper, because it is necessary to have photographs accessible to every student on a separate sheet. What publications are there of antiquities, new acquisitions especially; are they always photographed?—(Sir John Findlay): No, certainly not.

4016. Generally?—They appear in the Proceedings but not otherwise.

4017. What some of us find who are interested in Art History is the great difficulty of getting photographs of particular objects of all sorts and kinds of antiquity, and the Museums are so unequal in their supply of photographs which students can get. Is there any sort of aim to make available objects of antiquity which fall into the Collections in Edinburgh?—There is the extensive series of photographs in the Proceedings of the Society of Antiquaries. Any new acquisition of importance is bound to be photographed there. That is more available for students than any photograph on sale in the Gallery, because these Proceedings are to be found in any Archaeological Library, but to attempt to have on sale in the Museum a collection of photographs that would satisfy the students would be absolutely impossible.

4018. In publications of the Society of Antiquaries you have blocks made and prints by way of illustration?—These blocks are kept, and they are put

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at the disposal of anybody writing on that subject, which of course, from the point of view of the author, is of much greater service than photographs.

4019. If I wanted a particular two or three objects, I could get blocks on the subject?—If they had the blocks they would be prepared to lend you the actual blocks.

4020. They keep them?—(Sir George Macdonald): Yes, they keep them. The blocks are all kept, and there is a continuous stream of applications for loans and not only are the objects described in papers reproduced but there is always a list of acquisitions published at each meeting and any important object found is reproduced there.

4021. (Sir Martin Conway): You say that the South Kensington Museum never lends you anything; yet it is the Museum which mostly lends. What reason is there for their failure to lend to Edinburgh?—They have an extensive lending Collection at South Kensington, but they do not do much in the way of lending single objects, and the arrangements are very rigid. They instituted the arrangements themselves. Any bit of sculpture that we wanted to get, I doubt if we would get it.

4022. Water colours you would get?—In an arranged series. Their rules are rather hard and fast.

4023. (Sir Richard Glazebrook): As regards accommodation, do you consider that the only or the best way is some addition to the existing buildings?—Do you mean that we should go into another building altogether?

4024. Possibly.—At present the building is better than any other in Edinburgh could be. It is in the centre of the City, and no other site would attract the public in the same way.

4025. From that view, additions to the present building would be best for increased accommodation?—We should prefer that.

4026. Then with regard to the National Portrait Gallery, additional accommodation might best be got by taking another home for the Society of Antiquaries?—Yes.

4027. (Sir George Macdonald): We have Mr. Curle's statement as to the growth of antiquities. Have you any corresponding figures for the National Portrait Gallery?—About the same.

4028. It depends on the rate at which Scotland turns out distinguished men?—It depends upon the extent to which we have bought up existing pictures of the past generation, and it depends on the output of genius in recent times, and it depends a little on bequests.

4029. There is a question which I ought to have put before. When the happy time comes, when there will be provided another Museum for the Society of Antiquaries, do you think that dual control ought to continue?—No, I do not think the Board would have any particular interest in continuing that control. I think they recognise that in the Council of the Society of Antiquaries you have as good a body for the management of the Museum as you could have.

4030. Then with regard to fees, you feel it rather anomalous that a fee should be charged at the National Gallery, and that the National Portrait Gallery and other institutions should be free? Are not there institutions nearer to the National Gallery, where a fee is charged? What about the Scott Monument?—You pay there 3d. to go up.

4031. How much do they get from that?—£400 a year. More people pay to go up than come into the National Gallery free. I do not know why; perhaps the literary association takes them up there.

4032. I wondered if we might look at that plan which Mr. Caw has brought with him. (*Map produced.*)

4033. (*Chairman*): This is a map of the existing building.—(*Mr. Caw*): Yes. Mr. Paterson accepts no responsibility; it is merely a matter of courtesy that he drew out this plan on ideas supplied by us, and this is a photograph of the existing building showing the alterations that would take place and the appearance of the building.

4034. You really adapt the present scheme of the building and throw the walls out?—Entirely. It would only be a case of building this part at each corner and taking the centre down and carrying that out a few feet, not nearly as far as it is at present, in projection. (*Sir John Findlay*): The face of it could be brought forward.

4035. (*Sir Lionel Earle*): I was going to tell Sir John that I personally could not recommend anything of this sort unless the Fine Art Commission of Scotland endorsed it, because the building is so unique.—(*Sir John Findlay*): The Trustees have never seen this plan and are not committed to it.

(*Sir Lionel Earle*): It was merely tentative.

(*Mr. Charteris*): You will remember that the sub-committee were opposed to it very much on the grounds you are mentioning.

(*Sir Lionel Earle*): Yes. It will arise when we reach the stage that we have no longer got an inch.

4036. (*Sir Henry Miers*): Are the two Galleries used much by copyists?—The National Gallery not so much as it used to be. The Portrait Gallery is only used by copyists if they want to copy a particular picture.

4037. Is it known what proportion of these copyists are genuine students and what proportion copy for commercial purposes?—They are mainly genuine students.

4038. (*Sir Lionel Earle*): There is one point as regards repairs to pictures. Mr. Caw informs us that they did not repair the pictures, but one question you put forward was to get a room for repair in the Gallery.—It would be more satisfactory to have the work done under the supervision of the Director in our own building. For instance, recently it was thought desirable that two pictures should not go out and the work had to be done in the Board Room.

4039. Now as regards what you call rubbish in store, obviously it would not be over advantageous, I suppose, nor certainly do any good to the Gallery, to be lending that rubbish to other people?—No.

4040. Ought not some power to be given to you to get rid of that rubbish by sale or something else, seeing that it is not worth anything? It does seem silly to store pictures which are really rubbish, and the question is whether the Trustees ought not to have power to dispose of rubbish?—I am not a lawyer, and I do not think anybody knows what our powers are. The Board did give away a good deal of the property of the old Board of Manufactures. Some of the casts formerly shown in the Statue Gallery were given away without the consent of the Treasury. (*Mr. Caw*): It came under the appropriation of property order.

(*Sir John Findlay*): Part was given in gift to the Art College. The more interesting ones historically the Board retained, and lent on permanent loan. Probably with the consent of the Secretary for Scotland we can dispose of anything, but the question has not arisen. As regards pictures in storage, we would be blamed if they disappeared, and it would be better to keep them.

4041. Might it not be desirable to ascertain whether the Board of Trustees has powers, and might it not be worth a recommendation by this Commission that they should have power?—Would you like me to make more enquiries?

(*Chairman*): Yes, please, that might be useful.

4042. (*Mr. Charteris*): There is one question I would like to ask. Would not really the best solution with regard to the accommodation question be that the present building should be left as it is and

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that there should be a new building for the Collection corresponding to the Collection at the Tate Gallery in London?—Into which Gallery would you put the Raeburns?

4043. They would remain in the National Gallery.—What would you put in the new Gallery?

4044. In the Tate Gallery there is a working rule that pictures painted since 1850 should go to the Tate Gallery and sculpture since 1850. A moveable date and that could be changed from time to time. Broadly speaking, the National Gallery remains the seat for the old masters, the other Gallery would be a Gallery which would contain comparatively modern Art?—You would find a great deal of prejudice against the breaking up of the Scottish pictures.

4045. Is not that better than breaking up the building? There would be a good deal of prejudice against that?—There might, but that has not been considered by the Board.

4046. And then Edinburgh would be in line with Paris and London?—Yes, but there would be a certain prejudice against having a Collection in one building which did not show the development of Scottish Art. If you made a division like that, the amount of Scottish Art which would be left in the Scottish Gallery would be the Raeburns and Allan Ramsays.

4047. 1850 is not a fixed date. I only want to get the rough position. You do not favour that view?—I think it would require more consideration.

4048. You would then have the sculpture removed from the National Gallery and place it in this other Gallery which would contain the modern Art?—Where would you get your Galleries?

4049. I am only asking you, supposing the financial difficulties could be got over, because if it was thought very desirable that this should be done there is the possibility that it could be done.

(Sir Robert Witt): Scotland might find a Sir Henry Tate.

4050. (Mr. Charteris): Yes, I wanted to know if that was the view held by the Board of Trustees. (Mr. Caw.) Certain of the Trustees would object to the removal of the sculpture, because they believe it adds to the interest of the collection to have contemporaneous works in other mediums along with the pictures.

4051. (Sir Richard Glazebrook): The removal of the sculpture gives you more room. (Sir John Findlay.) The sculpture we have in the Gallery takes up no room.

4052. (Mr. Charteris): It takes up the hexagonal room, which used to be occupied by pictures. Do you not think that an exhibition of modern art requires that it would be desirable to have a separate gallery rather than make a sort of addition such as is proposed in this sketch?—Do you want a personal opinion?

4053. Yes, it would be valuable.—Something might be done on these lines if you are driven to it. If you find that that building cannot be altered, it is essential that the main Collection should be kept there as a National Gallery, but a portion might be removed to a supplementary gallery of modern Scottish Art.

4054. Then your view is clear, that if there is extension the whole thing must be kept where it is?—Yes.

4055. And if it cannot be extended, you must reluctantly let a certain amount go out.

4056. (Sir Richard Glazebrook): And you would rather have the building altered than let any of it go out?—I am not committed to altering the building—it has not been threshed out.

4057. (Chairman): I should like to know what funds you dispose of in the purchase of new pictures in the National Gallery?—We have the Union annuity of two thousand a year which the Secretary

for Scotland has prescribed for various purposes. The bulk of that goes for purchasing pictures. We have a purchase grant of £1,000 a year and the interest on Cowan Smith's bequest of £50,000.

4058. You have practically £5,000 a year?—£4,000 to £5,000 a year.

4059. What is the system of purchasing—who determines the pictures to be purchased?—The ultimate responsibility rests with the Board. The pictures are put forward to the Board mainly on the responsibility of the Director. The responsibility is usually taken in consultation with individual members of the Board.

4060. Do you find that that system works well?—There is absolutely no difficulty with it at all. You have a compact Board of seven members, and I do not think you could devise in the circumstances a better system.

4061. And the National Portrait Gallery?—Exactly the same.

4062. What is the amount of your funds there?—We have the interest on an Endowment Fund of £20,000 and also a grant of £200 a year.

4063. There again you find the same system of the Director acting in concert with the Trustees works well?—Yes. The Director in both cases has power to purchase up to a certain amount, and very often one or two of the Trustees, or a quorum of the Trustees will take the responsibility of making the purchases, especially in the case of the National Portrait Gallery, where portraits crop up at an auction, and we get a few days' notice of them between meetings.

4064. (Sir Robert Witt): Just in regard to the question of loans, there are no restrictions whatever in regard to lending?—The Board acts on the principle that there are no restrictions of their powers whatsoever.

4065. And they have power to lend even what has been bequeathed to them?—Yes.

4066. They have power to lend even if it is bequeathed on condition that it may not be lent?—No. Take, for example, the picture I was referring to, the Gainsborough, it was bequeathed to the Gallery on condition that it never left Scotland. We would never let it go to England.

4067. I raised this point because I wanted to see how far you would be prepared to accept the conditions of the National Gallery Loan Act. Do you think the two National Gallery Loan Acts and restrictions of loan should apply? In the National Gallery we may lend a picture after it has been bequeathed or given us for 15 years if there is no restriction upon lending at all. We can also lend it after 25 years if there has been a prohibition of lending. Would you be in favour of similar powers for Scotland?—The question of the prohibition of lending has never arisen in the case of our galleries except in the case of this one picture, where it was a matter of personal sentiment, and as things have been, we would prefer to have freedom of powers.

4067A. Supposing a very important collection was offered to you or left to you on the condition that it must always be kept together, say, would you wish to be bound by that in perpetuity?—No, certainly not, these conditions with regard to keeping might force us to refuse the collection.

4068. But it might be so valuable that you would not wish to do that?—We have been on the whole remarkably fortunate in these restrictions.

4069. (Mr. Charteris): As Sir John has been good enough to give us his personal opinion, perhaps we should ask for Mr. Caw's views on the same subject. (Mr. Caw.) Generally speaking, I think an extension would add to the interest of the Gallery and enable us to extend both the foreign schools and the representation of the National school. The fact that the National school comes under the same roof with the old masters adds to the interest of the whole

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collection. But the fact remains that in Scotland we have no modern National Gallery (Glasgow and Aberdeen have more scope in that way than we have), and there is no doubt that there is a need for a modern gallery in Edinburgh where the collection formed by the Scottish Modern Art Association would form a good nucleus. The diploma Gallery is there, but that is under restrictions. It belongs to the Academy, and they deal with it, though through old association we exhibit it. As Mr. Charteris says, there is a great want in Scotland of a modern gallery, and if we cannot get the National Gallery

extended on the present site, then certainly a separate modern gallery is desirable.

4070. (Sir Richard Glazebrook): That is subject to whether you can get the existing Gallery extended. Would you prefer to see the existing building extended in some kind of way?—I have a prejudice; I have an affection for the Gallery; I have served in it so long, that it seems to me more desirable to extend the Gallery than to build another gallery on another site in the meantime.

(Chairman): Thank you both very much for your evidence.

(The Witnesses withdrew.)

TWENTY-FIFTH DAY.

Friday, 30th November, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.
Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
Sir RICHARD GLAZEBROOK, K.C.B., LL.D.,
F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt
Sir HENRY MIERS, D.Sc., F.R.S.
Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).
Mr. J. H. PENSON (*Assistant Secretary*).

Dr. ALBERT MANSBRIDGE, Chairman, and Mr. LUXMOORE NEWCOMBE, Librarian, of the Central Library for Students, called and examined.

The following Memorandum was submitted by the Trustees of the Central Library for Students:—

FOUNDATION AND GROWTH OF THE LIBRARY.

In his "Report on Library Provision and Policy," presented to the Carnegie United Kingdom Trustees in 1915, Professor W. G. S. Adams suggested that "a central lending library, common to the Workers' Educational Association, the Adult School movement, and all other organisations of working men and women which are carrying out systematic study work, would be an institution of great public utility." In 1916 the Carnegie United Kingdom Trustees, in response to a request from the Central Joint Advisory Committee for Tutorial Classes, made a grant, conditional upon an agreed amount being raised from other sources, towards the establishment of the Central Library for Students. The Workers' Educational Association placed at the disposal of the Central Library its library of 1,392 volumes, which had been administered in connection with Toynbee Hall for the benefit of university tutorial and other adult classes.

In their Third Interim Report, issued in 1919, the Adult Education Committee of the Ministry of Reconstruction dealt at length upon the importance of the Central Library for Students, and made it the centre of their proposals for the improvement of the public library service. It is interesting to note that eight years later the Departmental Committee on Public Libraries stated in their Report* (paragraph 450) that the Central Library for Students is the centre of their Report also. Even a hasty perusal of the Report of the Departmental

Committee will show that most of their recommendations depend upon the immediate development of the Central Library for Students as a national central library.

The Library has grown steadily in response to the demand that has been made on it by the libraries and adult classes throughout the country. Its growth has also been limited by the financial resources at the disposal of the Committee. But the time has now come when the following two questions have to be considered: (a) in view of the large demand now made on the Library, can it continue its work on its present income of about £5,500? and (b) does the scope of the work of the Library need to be extended?

THE NEED FOR A NATIONAL CENTRAL LIBRARY.

The Departmental Committee on Public Libraries state in their Report (paragraphs 446 and 447): "We regard this [i.e., the Central Library] as the most indispensable feature of a national library service, and we attach especial importance to the recommendations which we have to make under this head. It is the logical complement of the various forms of co-operation set out in the preceding sections. To this climax all our proposals point; and without it we have little hope of the country obtaining the organised system of public libraries which it needs. In this opinion we do not stand alone. The desirability of a central or national lending library to supplement the resources of urban, county, and other libraries has come to be accepted in every quarter as almost axiomatic. . . . Librarians of every type of library, representatives of library authorities, education authorities, organised bodies

* Public Libraries Committee, Report on Public Libraries in England and Wales (Cmd. 2868), H.M. Stationery Office, 1927.

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of students and of teachers from every part of the country, have expressed their desire for some institution performing the functions of a national lending library, as part of the system of library service. It would be impossible to ignore such a consensus of opinion, even if the Committee considered such an institution unsound in principle or impracticable by reason of its cost or of the difficulty of administration. The more the idea has been investigated, however, the more obvious it appears that it contains within itself the only solution of certain specific problems of library service which not many years ago might have been considered hopeless."

The Committee go on to say (paragraph 449): "Moreover, the unanimity on the question of the utility of a Central Library does not arise from theory but from practical experience. It is this fact that makes the consensus of opinion all the more significant. It is not a plausible theory, which has been caught at by persons conscious only of the defects of the existing libraries. The feasibility of supplying certain definite and pressing needs by an organisation of a new type has been demonstrated through actual experience. And although the experiment has been limited in its scope (partly through want of funds, but partly also through the necessity for developing the machinery in accordance with actual requirements), it has already convinced those who have made most of it that it is indispensable to any national library service."

The recommendations of the Departmental Committee, so far as they concern the Central Library for Students, have received the whole-hearted and enthusiastic approval of all bodies and persons interested in the public library service of the country. Among the bodies that have adopted resolutions in support of the recommendations of the Committee are: the Library Association; the Association of Special Libraries and Information Bureaux; the British Institute of Adult Education; the Seafarers' Education Service; the County Councils' Association of Directors and Secretaries for Education; and the Association of Technical Institutions. The Joint Standing Committee on Library Co-operation, as representing the university libraries, have shown their approval by arranging to transfer the work of their Enquiry Office, which is their main activity, together with a grant of £50 a year, to the Central Library for Students. (See paragraph 380 of the Report of the Departmental Committee.)

The Report of the Departmental Committee makes it clear that if the Central Library for Students had not been in existence, or if the Committee had not thought of the possibility of establishing such a library, they would have been compelled, either to make no recommendations that would have been of any assistance to the great mass of the public libraries of the country, or to recommend that some form of State aid should be given to, at any rate, the large group of poorer urban and county libraries. Had such a recommendation been adopted it would have involved a very large annual expenditure compared with the small sum of £5,000 which has been recommended (paragraph 482) as an annual interim grant to the Central Library until its new constitution can be put into force. It is safe to say that even an annual grant of £100,000, divided among several hundred libraries, would not give anything like so satisfactory a national library service as the one that can be given by a national central library costing a fraction of that sum. Moreover, it must be remembered that the service given by the Central Library is not limited to the urban and county libraries (as direct State grants would be), but it caters for the adult classes and is of great value to university, special, and all other types of libraries. In making their recommendations the Committee have adopted the one solution to the problem of a reasonably adequate public library service that is the most efficient and the most economical.

The Departmental Committee state (paragraph 483): "There is throughout the country an expectation that the work so well begun by the Central Library for Students will be extended as one result of the labour of this Committee. Many other reforms are desirable, but few can be carried out without considerable expenditure. Of all the feasible suggestions for increasing the benefits of the public library service, the extension of the work of the Central Library is the one which is immediately capable of realising the most far-reaching advantages, and at a cost which, from a national point of view, is trifling. It is safe to say that no expenditure of a small sum would be likely to effect such an improvement in the general efficiency of the system, both in its direct advantage to readers and in its educational reactions, as an expenditure on the development of a Central Library administered on the principles suggested."

A study of the tables appended to the Report of the Departmental Committee reveals the poverty of a large percentage of the urban and county libraries, and shows how even the largest of them—much more the smaller—must depend upon a central library if they are to give their student readers as full a service as they have a right to expect. It is only through a central library that the student living in a small urban district can hope for the same access to the books he needs as his colleague in a large county borough.

No less than 60 urban libraries have a stock of less than 30 volumes per 100 of population (Table XXIII). The percentage varies from 29.6 to 5.7. Even if the whole of these stocks were up-to-date and included a large proportion of non-fiction books, they would be totally inadequate to meet the needs of serious readers; but, unfortunately, in no case is the non-fiction stock of these libraries either up-to-date or sufficiently comprehensive. From Table XLVIII we see that in the case of 357 libraries in towns with a population of not more than 50,000, the average amount spent on books and binding is as follows:—

| Population. | Average expenditure | | |
|------------------|----------------------|----------------------|-----|
| | Number of Libraries. | on books and binding | £ |
| 40,000 to 50,000 | ... | 28 | 412 |
| 30,000 to 40,000 | ... | 36 | 326 |
| 25,000 to 30,000 | ... | 21 | 236 |
| 20,000 to 25,000 | ... | 32 | 185 |
| 10,000 to 20,000 | ... | 95 | 96 |
| 5,000 to 10,000 | ... | 74 | 37 |
| Under 5,000 | ... | 71 | 9 |

In the largest of these groups the amount available for the purchase of non-fiction books (after allowing for fiction and binding) will not allow for the purchase of expensive or highly specialised books. Even if substantial State aid were given to these libraries, the amount available for non-fiction books would still be inadequate and they would still need a central library on which they could draw.

The Departmental Committee state in their Report (paragraph 430): "It is abundantly evident that no library, except a copyright library (and not always these), can become possessed of all the literature that an educated public needs. The great municipal libraries can meet most of the requirements of the general reader; they can do much for commerce, industry and scholarship; but they cannot do all. The smaller urban libraries cannot even supply adequately the legitimate demands of the general public. The rural villages can only make a beginning. In all cases it is plain that, in greater or less degree, a library must be able to command resources beyond its own stock if it is to meet demands which will increase with the increasing development of education, and with the greater application of knowledge to all processes of commerce and industry."

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Tables XXXII and XXXIV show that in 1924 the total income of the urban libraries was £1,201,320, and that in 1925 the total income of the county libraries was £27,459, excluding grants of £35,091 from the Carnegie Trustees. And yet for this large sum, which is obtained from the public, the public cannot obtain a satisfactory library service. If an additional sum equal to one per cent. (£12,000) of this total (only a portion of which would have to be provided out of State funds) would make the library service of the country vastly more effective, is it unreasonable to suggest that a portion of such a sum should be provided out of the national exchequer?

To sum up, an efficient library service depends on (a) a large direct State grant to all libraries, or (b) a comparatively small grant to a national central library.

The Departmental Committee state (paragraphs 470 to 472): "Any expectation that the actual users of the Library, including public libraries and education authorities, would furnish the necessary income is not well founded. The claims upon the educational bodies are already more than they can meet, and the public libraries which most require the services of the Central Library are those which also urgently require money for other purposes. It is quite reasonable that public libraries which use the Central Library should make a voluntary contribution to its support, but the possibility of an adequate income derived from these libraries and from the annual subscriptions of benevolent individuals in times like the present is in our opinion hardly worth considering; and even if it could be raised for a year or two, it would be too precarious to ensure a steady policy. The creation of an adequate endowment fund is a still more unlikely contingency. The financial reasons for seeking State aid, in order to place the whole work upon a stable footing, are so weighty and urgent that no difference of opinion on this question has arisen from any quarter. Representations to this effect have already been made to the Government, but the Government, while indicating sympathy, has deferred its decision pending the report of this Committee."

One of the most encouraging and gratifying aspects of the work of the Library during the past year is the increase in the voluntary subscriptions from libraries. The policy of the Library up to the present, having regard to the small funds at the disposal of the public and county libraries, has been to invite merely nominal subscriptions. The subscriptions from some of the larger urban libraries are generous, as they represent a much larger sum than the use they make of the Central Library would justify. But, as the Departmental Committee point out, it is just those libraries that most need the help of the Central Library that are least able to contribute to its upkeep. The following table shows the steady increase in the number of urban and county libraries subscribing to the Central Library:

| Year. | Urban Libraries. | County Libraries. | Total. |
|-------------------------|------------------|-------------------|--------|
| 1918-19 ... | 2 | — | 2 |
| 1919-20 ... | 21 | — | 21 |
| 1920-21 ... | 101 | 1 | 102 |
| 1921-22 ... | 118 | 4 | 122 |
| 1922-23 ... | 124 | 7 | 131 |
| 1923-24 ... | 153 | 10 | 163 |
| 1924-25 ... | 187 | 14 | 201 |
| 1925-26 ... | 203 | 27 | 230 |
| 1926-27 ... | 213 | 38 | 251 |
| 1927-28 ... | 226 | 41 | 267 |
| 1928-29 (to June 30th). | 230 | 44 | 274 |

These subscriptions are grouped as follows:—

| Subscriptions. | Urban Libraries. | County Libraries. | Total. |
|-------------------|------------------|-------------------|--------|
| Under £1 ... | 8 | — | 8 |
| From £1 to £2 ... | 85 | 1 | 86 |
| " £2 to £3 ... | 67 | 2 | 69 |
| " £3 to £4 ... | 17 | 2 | 19 |
| " £4 to £5 ... | 5 | — | 5 |
| " £5 to £7 ... | 36 | 14 | 50 |
| " £7 to £10 | 4 | — | 4 |
| " £10 to £15 | 8 | 21 | 29 |
| £20 ... | — | 1 | 1 |
| £25 ... | — | 1 | 1 |
| £40 ... | — | 1 | 1 |
| £50 ... | — | 1 | 1 |

Last year the new and increased subscriptions from libraries amounted to £234, the total income from this source being £1,006. In the current year additional subscriptions and increases have been promised which bring the total to £1,161. Further increases will depend to a large extent on the power of the Library to render a more efficient service. If that is forthcoming, it is possible that subscriptions from libraries may, in the near future, reach a total of £2,000 a year.

The desirability of State assistance to the Central Library for Students was recognised so long ago as 1919, when the Adult Education Committee of the Ministry of Reconstruction stated in their Third Interim Report "We think that its [the Central Library for Students'] income should be derived from the subscriptions of local authorities, voluntary organisations and individuals. In addition, the Library should be subsidised from public funds by an annual grant from the Board of Education."

THE ADVANTAGES OF PLACING THE LIBRARY ON A NATIONAL FOOTING.

The following extracts from the Report of the Departmental Committee (paragraphs 473-478, and 481) deal fully with the advantages of the Central Library becoming a national institution:—

"473. The Committee consider that, in any event, if the valuable and indeed indispensable work of the Central Library is to be continued, a substantial parliamentary grant will be necessary. They cannot, however, regard even such an arrangement as satisfactory, except possibly as a temporary device for tiding over an emergency. Ultimately, and the sooner the better, a library performing such functions ought to become a public institution. As we have shown, the development of the Central Library, which is urgently needed, and even its very continuance, depend upon support from public funds; and if substantial aid from the State is given, a somewhat anomalous situation is created. The Library would be discharging a public function by means of public money; its work would be carried on largely in relation to a great number of public bodies, e.g., public libraries and education authorities, and semi-public bodies, such as universities and organisations for conducting higher education. It appears to the Committee, therefore, that any arrangement short of the transfer of the functions of the Central Library to a public institution can only be of a transitional nature, and that it would be much more satisfactory to face the full responsibility.

"474. A scheme for placing the Central Library upon the footing of a national institution has been considered by the Committee, and they are convinced that in the interests of the public library system and of the general system of national education it will be necessary to adopt its main principles.

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[Continued.]

" 475. This scheme may be briefly described as a scheme for reconstituting the existing Central Library for Students as a special department of our greatest national library, the British Museum, with separate functions and a separate constitution. It would become a National Lending Library.

" 476. A close association with the British Museum is desirable because both libraries would be administered directly by the State; and because ready access to the Museum Library, and to its officials would always be of great advantage to the new Central Library. The specialised bibliographical, archaeological, literary, and other knowledge of the expert staff of the Museum would be more readily available, at need, if the two institutions were formally associated than if they were separate. Moreover, in the eyes of the public and in the eyes of the libraries throughout the country, with which the Central Library would co-operate, the prestige of the British Museum would command confidence and would remove many difficulties.

" 477. On the other hand, a special organisation would be necessary, if for no other reason, in order that the integrity of the British Museum Library might be fully preserved; and again, because the type of librarianship required would be different. The conditions of the British Museum Library are unique. Its business is the creation and administration of a first-rate library of reference within its own walls. The task of the Central Library will be to establish relations with hundreds of bodies outside. Its prime function will be to meet their needs, and it will require to adjust its machinery to changing circumstances. Scholarship and expert specialised knowledge of books would be available from the British Museum staff, but the main business of the Central Library will be administrative. The two sets of functions, those of the British Museum and those of the Central Library, could not well be discharged by the same individuals, but the ready interchange of knowledge and the frequent intercourse presupposed by the association under the same auspices, would be an ideal combination of forces. How far it would be possible to utilise the staff of the British Museum for certain parts of the work, e.g., the compilation of bibliographies, subject indexes of periodicals, etc., is a matter which experience would decide.

" 478. The Central Library must have an entirely separate stock of books. In no circumstances whatever should the British Museum Library be interfered with by the activities of the Central Library. And lest it be supposed that the addition of such a department as is here proposed would swamp the British Museum, as at present constituted, it may be stated that in the view of the Committee the new department would never require to become a large library occupying extensive premises or expending large sums.

* * *

" 481. We are aware that we are asking the Trustees of the British Museum to undertake an additional responsibility of some magnitude. We have, we hope, made it clear that our proposals do not affect in any way the work already being done for the nation by that great library. The extension which we suggest would be an additional service, which we are sure the Trustees would not refuse if they were satisfied that it was for the general welfare of the nation; and it would enable them to extend some portion of the benefits of their library to the great multitude of readers who cannot have access to the Reading Room of the Museum."

It is, probably, necessary to add very little to the above paragraphs. It might, however, be pointed out that in addition to the most valuable help which the British Museum could give to the Central Library, the latter might in return occasionally be able to render some little assistance to the Museum when the Information and Union Catalogue Departments are established.

Two other points of importance are (a) that if, as has been suggested, the Central Library is to act as the National Centre for Bibliographical Information, in connection with the International Institute of Intellectual Co-operation, it would be most desirable that it should be recognised as a national institution, and (b) if it were a national library it is probable that it could obtain by gift many important publications issued by foreign governments and institutions.

THE FUTURE FUNCTIONS OF THE LIBRARY.

In their Report the Public Libraries Committee suggest that the future functions of the Central Library for Students might include the performance of the following duties of national importance:—

(a) To act as the centre of the library system of the country for the supply of those books which cannot be obtained from the local libraries or through the regional centres (paragraph 431).

(b) To supply books to the adult education classes (Chapter V.).

(c) To act as a bureau of exchange for the loan of scarce books between the public and special libraries of the country (paragraphs 387, 388 and 397-399).

(d) To compile and administer a union catalogue of the libraries associated with the Central Library (paragraph 389).

(e) To prepare select bibliographies to assist both librarians and readers in their choice of books (paragraphs 390, 480, and 585-591).

(f) To act as a central bureau to which application could be made by library authorities for information or advice (paragraphs 428 and 480).

(g) To prepare annual reports on the progress of the library services of the country (paragraphs 428 and 480).

(h) To act as a repository of library experience and to supply expert guidance on library matters to the Ministry of Health and the Board of Education (paragraphs 428 and 480).

The Trustees and the Committee of the Central Library for Students fully endorse all the recommendations made by the Departmental Committee and would willingly undertake all the duties suggested above if and when the Library receives the necessary financial assistance. It is felt, however, that for the moment no useful purpose would be served by discussing the details arising out of suggestions (e), (f), (g), or (h), as although there should be no difficulty in the Library performing these tasks, they appear to be less urgent than the others, and, moreover, they would need greater financial assistance than the Library can hope to obtain in the immediate future.

The work the Library is now doing may be divided into five groups, covering (a), (b), (c) and (d) of the above suggestions and, in addition, providing an information department for the supply of bibliographical information, but not the type of information referred to under (f) and (h).

The rapid growth in the work of the Library as a source for the supply of books which the local libraries are unable to supply is shown in the following table:—

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[Continued.]

Summary of Stock and Issues since the Foundation of the Library.

| STOCK | 1916-17 | 1917-18 | 1918-19 | 1919-20 | 1920-21 | 1921-22 | 1922-23 | 1923-24 | 1924-25 | 1925-26 | 1926-27 | 1927-28 | Total. |
|--|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| NUMBER OF BORROWERS: | 3,249 | 7,006 | 15,020 | 20,080 | 22,075 | 24,664 | 25,083 | 26,284 | 27,561 | 30,824 | 33,324 | 37,561 | |
| Urban Libraries | — | 3 | 10 | 27 | 90 | 120 | 160 | 198 | 212 | 235 | 298 | 324 | |
| County Libraries | — | — | — | — | 16 | 22 | 19 | 22 | 32 | 47 | 54 | 55 | |
| University Libraries | — | — | — | — | — | — | — | 7 | 11 | 16 | 10 | 14 | |
| Outlier Libraries | — | — | — | — | — | — | — | — | — | — | 8 | 22 | |
| Other Libraries | — | — | — | — | — | — | — | 14 | 9 | 15 | 12 | 50 | |
| Individual Borrowers | 93 | 392 | 835 | 1,294 | 1,693 | 1,758 | 1,439 | 1,243 | 681 | 482 | 201 | 226 | |
| VOLUMES ISSUED: | | | | | | | | | | | | | |
| Urban Libraries | — | 20 | 77 | 181 | 968 | 1,303 | 2,674 | 5,754 | 8,148 | 11,160 | 11,908 | 15,492 | 57,685 |
| County Libraries | — | — | — | — | 732 | 1,003 | 1,495 | 3,026 | 6,966 | 12,124 | 16,401 | 18,385 | 60,182 |
| University Libraries | — | — | — | — | — | — | — | 595 | 874 | 700 | 454 | 853 | 3,476 |
| Outlier Libraries | — | — | — | — | — | — | — | — | — | — | 109 | 280 | 389 |
| Other Libraries | — | — | — | — | — | — | — | — | — | — | 581 | 1,795 | 4,978 |
| Adult classes, direct | 1,750 | 3,676 | 7,720 | 8,174 | 7,758 | 12,602 | 11,239 | 15,670 | 14,123 | 15,205 | 12,889 | 11,175 | 119,981 |
| *Adult Classes, through Urban Libraries | — | — | — | — | — | — | — | — | — | — | — | 269 | 269 |
| *Adult Classes, through County Libraries | — | — | — | — | — | — | — | — | — | — | — | — | |
| Individual Borrowers | 255 | 1,583 | 3,540 | 6,663 | 9,586 | 13,060 | 13,711 | 14,471 | 6,184 | 4,362 | 2,662 | 1,712 | 77,789 |
| | 2,005 | 5,279 | 11,337 | 15,018 | 19,044 | 27,968 | 29,119 | 39,058 | 36,705 | 44,196 | 45,004 | 52,711 | 327,444 |

* Prior to 1927-8 these issues were included in those to the Urban and County Libraries, but the total was very small.

It will be noted that in the first year no books were issued to libraries, whereas last year issues were made to all the county libraries, 324 urban libraries, and 86 other libraries; a total of 465. The issues to the urban, county, and other libraries (including 3,019 volumes issued through these libraries to classes) increased during the year 1927-28 by no less than 10,371 to a total of 39,824. Ten years previously the issues to libraries totalled only 77 volumes. These figures are a conclusive proof of the indispensability of the service rendered by the Central Library to the libraries of the country, because it must be remembered that few, if any, of the books issued by the Central Library could have been obtained by the readers in any other way.

The function of the Central Library is to supply those books which the local library is unable to buy, either because it cannot afford them, or because the probable demand for them would not justify the expense. Books are not normally issued direct to individuals, but only through the local library to which they have access. This is necessary, not only to avoid the wasteful duplication of books which the reader could equally well obtain from the local library, but also in order that the local librarian may know the needs of his readers and, so far as possible, meet them.

The Library does not normally purchase any book that is in print costing less than six shillings. It will, however, try to supply a copy of any out-of-print book or pamphlet, whatever the published price may have been. There is no fixed maximum, but, unfortunately, the purchase of expensive books has to be kept within moderate limits, and it is rarely that a book costing more than two guineas can be provided out of the present limited income of the Library; in spite of the fact that one of the chief values of the Central Library lies in the provision of the more expensive books which a single library might not feel justified in buying for itself, but which should be available for any library in the country. Fiction is not supplied, nor will the textbooks required for examinations be issued. Modern books of local interest, including books on local industries, which should be in the possession of the local library, are not, normally, supplied. Such books, however, would be issued to libraries outside the locality concerned. Finally, books which the local library—bearing in mind the size and income of each particular library—could reasonably be expected to buy for itself will not be issued by the Central Library. No book is bought for the Library until it is actually asked for.

With the assistance of the extra-mural libraries of the universities, the Central Library is able to meet most of the demands made by the University Tutorial Classes, but it is in meeting the needs of the Workers' Educational Association and other non-university classes that the difficulty arises, as these classes have no claim on the university libraries, nor would those libraries be able to meet the heavy demand if they had. A few years ago practically the whole of this work was left to the Central Library, which naturally, for financial reasons, was unable to meet the demand in anything like a satisfactory manner; but within the past few years many of the local libraries—especially the county libraries—have realised the importance of this work and have done a great deal to assist. This valuable co-operation between the urban and county libraries and the Central Library has led to a considerable decrease in the demand made on the latter, with the result that it is now financially possible to supply a higher percentage of the other books required by the classes. When this system of co-operation is more fully developed, the classes should be able to obtain all the books they need, with the exception, possibly, of sufficient copies of the textbooks. But if the Central Library is going to do its share in this work, its Adult Class Department must be more adequately financed. Since the foundation of the Library no less than 123,000 volumes (over one-third of the total number of volumes issued) have been issued to classes.

The work of the Central Library as a bureau of exchange has grown considerably within the last year or two, almost entirely through the development of the Outlier Library system*, which was introduced by the Carnegie Trustees in 1923. There are now fifty-two libraries associated with the Central Library as Outlier Libraries. A list of the Outlier Libraries is given in Appendix C.

The total stock of the Outlier Libraries is in the neighbourhood of one and a quarter million volumes. This vast library—by co-operating, the individual libraries form, in effect, one library—includes many scarce books, and some twelve thousand sets of periodicals. So great a store of material has never been available to the scholar or the research worker who is unable to work in the library of the British Museum. There are enormous possibilities in the

* An Outlier Library is a library that places its stock at the disposal of other libraries through the agency of the Central Library for Students. To the end of June, 1928, the Carnegie Trustees had made grants to a total of £67,525 to the Outlier Libraries.

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further development of this system of co-operating libraries. If the Central Library were in a financial position adequately to fulfil its duties as a great national clearing-house, it would not be long before all the special libraries and all the libraries containing special collections would be linked up into one great co-operating library. Then, for the first time, there would be a really adequate library service in the country.

It must not be thought that a further development of the Outlier Library system would relieve the funds of the Central Library. The expenses of administration have to be met by the Library and it is only possible to rely upon the Outlier Libraries for out-of-print, highly specialised, or very expensive books.

Acting on the spirit of co-operation underlying the Report of the Public Libraries Committee nine urban and two county libraries have introduced a new group of Outlier Libraries. This is a development of the first importance, which could easily be extended to cover most of the urban and county libraries if the Central Library were recognised as a national institution.

As the Departmental Committee point out (paragraph 399), "The cost of the organisation [of a bureau of exchange] would be small. It is essential both for the maintenance of our very means of existence and for the development of our intellectual life that students in all branches of knowledge shall not be denied the material of which they stand in need. We hope that in view of this urgent need the Government will see fit to carry into effect the proposals which we have made at the earliest possible date."

A small start has already been made in the collection of material to form the nucleus of a union catalogue. Copies of the author cards of all accessions are being supplied by thirty of the Outlier Libraries. The assistance given by these libraries is making it possible to begin in a very small way a piece of work that is likely to grow into an indispensable national bibliographical tool. But valuable as this voluntary assistance is, a union catalogue will never be built up without a special staff to assist in the compilation, and in the "editing" of the cards as they are received. On the provision of a union catalogue of the Outlier Libraries will depend the possibility of tracing with speed and economy any book required. The lack of such a catalogue is one of the greatest difficulties with

which the library now has to contend. Unfortunately it is not possible with the present staff of the library even to deal with the cards as they come in, so that they are no immediate assistance, though the material is there ready to be used as soon as the library is in a position to organise its Union Catalogue Department.

The fifth section of the work of the Central Library that urgently needs financial assistance for its proper development is that dealing with the supply of bibliographical information and the tracing of scarce books. The Information Department of the Central Library is, unfortunately, a Department in name only. It has no staff and no reference material, and yet each week the demand made on it becomes greater and more urgent. A fully organised national information department cannot limit its work to the tracing of scarce books; it must be prepared to supply bibliographical information of all descriptions. If it fails, the inquiring librarian—normally an inquiry comes through the local librarian—has nowhere else to turn. The libraries of the country are looking to the Central Library for this assistance, and the Central Library is unable to provide it in any adequate degree because it has not the necessary funds either for staff or reference books. Each day during the past year many inquiries for information have been dealt with, so far as the resources of the Library have allowed. These have come from all parts of England and Wales, and several have been received from English residents in various parts of the world.

In connection with the Information Department, it has been suggested that the Central Library should act as the National Centre for Bibliographical Information in Great Britain in connection with a scheme that is being organised by the International Institute of Intellectual Co-operation. The Committee of the Library have expressed their willingness to assist in this most important work, but have pointed out that in their present financial position it would be impossible to render any such service. This is work with which a fully organised Information Department could deal, and it is work that may be of some international importance.

The Probable Cost of the Library.

The following table shows the source of the income of the Library since its foundation:—

Summary of Grants and Subscriptions Received since the Foundation of the Library.

| | 1916-17 | 1917-18 | 1918-19 | 1919-20 | 1920-21 | 1921-22 | 1922-23 | 1923-24 | 1924-25 | 1925-26 | 1926-27 | 1927-28 | Total. |
|--|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|--------|
| GRANTS: | £ | £ | £ | £ | £ | £ | £ | £ | £ | £ | £ | £ | £ |
| Carnegie United Kingdom Trust ... | 1,500 | 1,100 | 2,700 | 400 | 1,400 | 4,201 | 1,760 | 2,500 | 1,500 | 3,500 | 3,000 | 3,000 | 26,561 |
| United Services Fund... | — | — | — | — | 1,750 | 750 | 1,000 | 1,250 | 750 | 500 | 500 | 500 | 7,000 |
| Cassel Trust ... | — | — | — | 250 | 750 | 500 | 500 | 500 | 500 | 500 | 500 | 500 | 4,500 |
| Thomas Wall Trust ... | — | — | — | — | — | — | — | 200 | 200 | — | 100 | 100 | 600 |
| Gilchrist Educational Trust ... | — | — | — | — | — | — | — | — | — | — | — | — | — |
| Joseph Rowntree Social Service Trust | — | — | — | — | — | — | 100 | — | — | — | — | — | 100 |
| Goldsmiths' Company... | — | — | — | 50 | — | — | — | — | — | — | — | — | 50 |
| Hodgson-Pratt Memorial ... | — | — | — | — | 50 | — | — | — | 50 | — | — | 50 | 150 |
| British Prisoners of War Book Scheme (Educational) | 50 | — | — | — | — | — | — | — | — | — | — | — | 50 |
| Ministry of Labour ... | — | — | — | — | — | — | — | — | — | — | 750 | — | 750 |
| War Office ... | — | — | — | — | 300 | — | — | — | — | — | — | — | 300 |
| | — | — | — | 1,500 | — | — | — | — | — | — | — | — | 1,500 |
| SUBSCRIPTIONS: | £ | £ | £ | £ | £ | £ | £ | £ | £ | £ | £ | £ | £ |
| Urban Libraries ... | 1,550 | 1,100 | 2,700 | 2,200 | 4,250 | 5,451 | 3,860 | 4,500 | 2,950 | 4,500 | 4,900 | 4,100 | 41,561 |
| County Libraries ... | — | — | 3 | 44 | 161 | 158 | 189 | 259 | 302 | 380 | 457 | 481 | 2,434 |
| University Libraries ... | — | — | — | 2 | 50 | 78 | 27 | 69 | 119 | 201 | 357 | 380 | 1,283 |
| Other Libraries ... | — | — | 3 | 3 | 16 | 5 | 7 | 14 | 22 | 19 | 22 | 21 | 129 |
| Adult Classes ... | 36 | 40 | 162 | 94 | 151 | 109 | 80 | 88 | 83 | 10 | 33 | 22 | 106 |
| Private Subscribers ... | 339 | 497 | 571 | 629 | 489 | 357 | 241 | 275 | 279 | 210 | 166 | 200 | 1,025 |
| | 375 | 540 | 639 | 780 | 872 | 707 | 553 | 713 | 810 | 923 | 1,112 | 1,206 | 4,253 |
| GRAND TOTAL ... | 1,925 | 1,640 | 3,339 | 2,980 | 5,122 | 6,158 | 3,913 | 5,218 | 3,760 | 5,423 | 6,012 | 5,306 | 50,791 |

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[Continued.]

The estimated income of the library for the current year is £5,419. The overhead expenses, increased by the utilization of the Cutler Libraries, are estimated at £4,245, so that there is a balance of only £1,174 available for the purchase of books. Last year £2,932 was spent on books, but the total was only kept at this figure by refraining from purchasing just those books which the local library has the most right to expect from the Central Library—expensive books which are quite beyond the financial resources of the former. Details of the income and expenditure for the current year are:—

| Estimated Receipts. | £ | £ |
|-----------------------------------|-------|--------------|
| Grants: | | |
| Carnegie United Kingdom Trust ... | 3,000 | |
| Cassel Trust | 500 | |
| United Services Fund | 500 | |
| Thomas Wall Trust ... | 100 | |
| Subscriptions: | | 4,100 |
| Urban Libraries | 557 | |
| County Libraries | 410 | |
| University Libraries | 16 | |
| Other Libraries | 17 | |
| Adult classes | 90 | |
| Private subscribers ... | 150 | |
| Dividends and returned Income Tax | | 79 |
| | | <u>5,419</u> |

| Estimated Payments. | £ | £ |
|--------------------------------|-------|--------------|
| Administration: | | |
| Salaries and wages | 2,807 | |
| Rent | 300 | |
| Heating, lighting and water | 100 | |
| Insurance | 20 | |
| Stationery and printing | 350 | |
| Postage | 170 | |
| Telephone | 50 | |
| Travelling and expenses | 150 | |
| At disposal of Chairman | 100 | |
| Cleaning and sundries | 75 | |
| Repairs | 120 | |
| Bank charges ... | 3 | |
| Books | | <u>1,174</u> |
| | | <u>5,419</u> |

It is estimated* that with a minimum income of £12,000 the Library could provide a reasonable service on the lines outlined above. Such a sum should allow for all overhead expenses and about £5,000 for the purchase of books, and it would enable an Information Department and a Union Catalogue Department to be started on a small but useful scale.

The Future Constitution of the Library.

In paragraphs 473 to 481 of their Report, the Departmental Committee give their reasons for suggesting that the Central Library for Students should become a national institution. There would appear to be two ways in which this suggestion might be adopted. The Central Library might become a Department of the British Museum, in which case it would be under the control of the Trustees of the Museum, or it might become an independent national institution under its own Trustees.

Two suggested constitutions are appended. That in Appendix A assumes that the Library would become a Department of the British Museum, and that in Appendix B assumes that it would become an independent national institution. It should be explained that the Trustees of the British Museum

have considered the alternative constitutions and they have expressed a decided preference for Constitution B, provided that they have direct representation on the Executive Committee as well as on the Board of Trustees (*see* Clauses 9 and 12 (a) of Constitution B).

APPENDIX A.

THE CENTRAL LIBRARY FOR STUDENTS. CONSTITUTION "A."

This constitution is based on the assumption that the Library becomes a Department of the British Museum.

1. The name of the Library (hereinafter called "the Library") is "The National Central Library."

2. The office for the time being of the Library is No. 9, Galen Place, Bury Street, in the Borough of Holborn and County of London.

3. The purposes for which the Library is established are:

(a) to supply on loan to libraries, or in exceptional cases to individuals, books for study which cannot conveniently be obtained in any other way;

(b) to supply such books on loan to groups of adult students;

(c) to act as an exchange or clearing house for mutual loans of such books between other libraries;

(d) to supply bibliographical information; and

(e) generally to facilitate access to books and information about books.

4. The Library shall be under the control of the Trustees, for the time being, of the British Museum.

5. An Executive Committee may be appointed by the Trustees in such manner and with such powers as they think best. The membership of such an Executive Committee need not be confined to the Trustees.

6. The whole of the property of the Library shall be vested in the Trustees.

7. The income and property of the Library, whencesoever derived, shall be applied solely towards the promotion of the objects of the Library.

8. The Library shall not make any dividend, gift, division, or bonus to or between any of its Trustees or any member of its Executive Committee (if any).

APPENDIX B.

THE CENTRAL LIBRARY FOR STUDENTS. CONSTITUTION "B."

This constitution is based on the assumption that the Library becomes an independent national institution.

1. General.—The name of the Library (hereinafter called "the Library") is "The National Central Library."

2. The office for the time being of the Library is No. 9, Galen Place, Bury Street, in the Borough of Holborn and County of London.

3. The purposes for which the Library is established are:—

(a) To supply on loan to libraries, or in exceptional cases to individuals, books for study which cannot conveniently be obtained in any other way;

(b) to supply such books on loan to groups of adult students;

(c) to act as an exchange or clearing-house for mutual loans of such books between other libraries;

* Details of this estimate exist, but it has not been considered necessary to give them here. They would willingly be supplied if desired.

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[Continued.]

(d) to supply bibliographical information; and
 (e) generally to facilitate access to books and information about books.

4. The Library shall be under the control of a Board of Trustees, who shall delegate to an Executive Committee such powers as are hereinafter set forth.

5. The whole of the property of the Library shall be vested in the Board of Trustees.

6. The income and property of the Library, whencesoever derived, shall be applied solely towards the promotion of the objects of the Library.

7. The Library shall not make any dividend, gift, division or bonus to or between any member of its Board of Trustees or Executive Committee.

8. *Constitution of Board of Trustees.*—The Board of Trustees shall consist of not less than nine nor more than twelve members, not more than nine of whom shall be ex-officio members, and not more than five individual members. Ex-officio members shall hold office for the period of their appointment in the office which qualifies them for membership, or for such period as they may be nominated by the President of the Board of Education or by His Majesty's Government. Individual members shall hold office for the period determined by the Board of Trustees, or until death or such time as they may tender their resignation. Vacancies in the list of individual members caused by death or resignation shall be filled by election by the Board of Trustees.

9. The ex-officio members shall be:

The Director and Principal Librarian of the British Museum.

Three persons nominated by the Trustees of the British Museum. Such persons shall be members of the Standing Committee of the British Museum or senior officials of the British Museum.

The President of the Board of Education, or any such person as may, from time to time, be nominated by him.

A person nominated, from time to time, by His Majesty's Government.

A person nominated, from time to time, by the Library Association.

The Chairman of the Carnegie United Kingdom Trustees.

10. In the first instance the individual members shall include:—

Albert Mansbridge.

Henry Alexander Miers.

Alfred William Pollard.

11. *Constitution of Executive Committee.*—The Executive Committee shall consist of not more than eighteen members. Members (other than co-opted members) shall hold office for a period of three years only, but they shall be eligible for re-appointment. A vacancy caused by a death, a resignation, or a removal shall be filled by the body responsible for the appointment of the person who has died, resigned, or been removed. Each person so appointed shall retain his office so long only as the member in whose place he is appointed would have held the same if he had not died, resigned, or been removed.

12. The Executive Committee shall consist of the following members:—

*^(a) Not more than five members appointed by the Board of Trustees. Persons so appointed need not be members of the Board of Trustees.

* Since this constitution was approved by the Executive Committee of the Central Library the Trustees of the British Museum have expressed a wish that the five members appointed by the Board of Trustees should include a number of members nominated by the Trustees of the British Museum. This suggestion will be considered by the Executive Committee at their next meeting, when they will, no doubt, willingly amend Clause 12 (a) in the way desired.

(b) Not more than three members appointed by the Carnegie United Kingdom Trustees from their own body or from their senior officers.

(c) Not more than three members appointed by the Council of the Library Association: the persons so appointed being members of the said Council. One of these members shall be a representative of the urban libraries, one shall be a representative of the county libraries, and one shall be a representative of the university libraries.

(d) One member appointed by the Council of the Association of Special Libraries and Information Bureaux: the person so appointed being a member of the said Council.

(e) One member appointed by the Joint Standing Committee on Library Co-operation: the person so appointed being a member of the said Committee.

(f) The Executive Committee shall have power to co-opt not more than five other persons, who shall be approved by the Board of Trustees. This power shall be exercised only for exceptional reasons, and such co-opted members shall serve for one year only, but may be re-co-opted from year to year. Co-opted members shall serve from the date of their co-option until and including the first meeting of the Committee in the year following their co-option.

13. The Board of Trustees shall have the power to remove any member of the Executive Committee who, in the opinion of at least two-thirds of the Board present and voting, is considered an unfit or unsuitable person to serve on the Committee.

14. Any member of the Committee who has failed to attend two consecutive meetings of the Committee without reasonable excuse shall thereby vacate office.

15. In case of the amalgamation of two or more of the three bodies mentioned under Clause 12 (c), (d), and (e), or of one or more of them ceasing to exist, the Trustees shall have power to re-apportion the representation collectively assigned to them among bodies with similar aims.

16. A vacancy caused under Clauses 13 or 14 may be filled by a new appointment under the appropriate section of Clause 12.

17. Any vacancy or vacancies caused under Clause 12 (c), (d), and (e) which the Trustees are unable or unwilling to fill in the manner provided by Clause 15 may be allotted to such other organisation or organisations as the Trustees may deem advisable: provided always that the Trustee shall retain the full right to exercise their discretion in leaving all or any such vacancies unfilled, either permanently or temporarily.

18. The continuing members of the Committee may act notwithstanding any vacancy in their body.

Note.—In order to establish a roster, the following procedure for the appointment of members (other than co-opted members) to the Executive Committee shall be adopted during the first three years:—

(i) One-third of the members appointed by the Board of Trustees shall serve for one year only, one-third for two years only, and one-third for three years. In the event of the total number of members appointed by the Board of Trustees not being divisible by three the greater number of retiring members shall retire in the first year, or in the first and second years, as the case may be.

(ii) One of the members appointed by the Carnegie United Kingdom Trustees shall serve for one year only, one for two years only, and one for three years.

(iii) One of the members appointed by the Council of the Library Association shall serve for one year only, one for two years only, and one for three years.

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(iv) The member appointed by the Joint Standing Committee on Library Co-operation shall serve for two years only.

(v) The member appointed by the Association of Special Libraries and Information Bureaux shall serve for three years.

(vi) The order in which members shall retire under (i), (ii) and (iii) may be chosen by lot or such other method as the Committee may think best.

19. *Proceedings of the Board of Trustees.*—The Board shall meet once in each year to consider and forward to the Treasury, if necessary after amendment, the budget for the ensuing year submitted by the Executive Committee, and once a year to receive the annual report of the Executive Committee. A meeting of the Board may also be convened at any other time by the Chairman, and a meeting shall also be convened at the request of any other two members of the Board.

20. The Board may meet together for the despatch of business, adjourn and otherwise regulate their meetings as they think fit. Three members shall be a quorum.

21. The Board shall, from time to time, elect a Chairman and a Vice-Chairman, and may determine for what period they shall hold office. The Chairman, or, in his absence, the Vice-Chairman, shall preside at all meetings of the Board at which they may be present; but if no such Chairman or Vice-Chairman be elected, or if at any meeting the Chairman or Vice-Chairman be not present within five minutes after the time appointed for holding the meeting, the members of the Board present shall choose some one of their number to be Chairman of the meeting.

22. Questions arising at any meeting shall be decided by a majority of votes. The Chairman shall have the right of voting, and, if the number of the votes for and against be equal, he shall also have a casting vote.

23. The Board shall cause proper minutes to be made of all meetings of the Board and all business transacted at such meetings, and any such minute of any meeting, if purporting to be signed by the chairman of such meeting, or by the chairman of the next succeeding meeting, shall be conclusive evidence without further proof of the facts therein stated.

24. A resolution in writing signed by all the members for the time being of the Board shall be as valid and effectual as if it had been passed at a meeting of the Board duly convened and constituted.

25. Reasonable expenses incurred by members of the Board residing, either permanently or temporarily, outside a radius of ten miles of the place of meeting, in connection with their attendance at meetings of the Board shall be a legitimate charge on the funds of the Library.

26. *Powers of the Board of Trustees.*—To make such Standing Orders as may be necessary for the proper conduct of the Library and for the guidance of the Executive Committee.

27. To appoint, and at their discretion remove or suspend, a Principal Executive Officer and Librarian, after considering, but not necessarily adopting, any recommendation of the Executive Committee, and to determine his powers and duties, and fix his salary or emoluments, and to fix the conditions of his appointment.

28. To take offices and acquire premises for the use of the Library, and to construct, maintain, and alter any buildings or erections necessary or convenient for the work of the Library.

29. To take any gift of property, whether subject to any special trust or not, for any one or more of the objects of the Library, and to undertake and execute any trusts which may lawfully be under-

taken by the Library and may be conducive to its objects.

30. To purchase, take on lease or in exchange, hire, or otherwise acquire any real or personal property and any rights or privileges which they may think necessary or convenient for the promotion of or of the objects of the Library.

31. To sell, let, mortgage, dispose of, or turn to account, all or any of the property or assets of the Library, with a view to the promotion of its objects.

32. To borrow or raise money for the purposes of the Library on such terms and on such security as they may think fit.

33. To invest and deal with any of the moneys of the Library not immediately required for the purposes thereof upon such securities and in such manner as they may think fit, and from time to time to vary or realise such investments.

34. To institute, conduct, defend, compound, or abandon any legal proceedings by or against the Library, or otherwise concerning the affairs of the Library.

35. To refer any claims or demands by or against the Library to arbitration, and to observe and perform the awards.

36. To appoint at any time and from time to time by power of attorney any persons, being members of the Board or of the Executive Committee, to be the attorneys of the Library for such purposes and with such powers, authorities, and discretions (not exceeding those vested in or exercisable by the Board or the Executive Committee) and for such period and subject to such conditions as the Board may from time to time think fit.

37. To enter into all such negotiations and contracts and rescind and vary all such contracts and execute and do all such lawful acts, deeds, and things in the name and on behalf of the Library as they may consider expedient for the purposes of the Library.

38. To determine the conditions for the printing and publishing of such reports, catalogues, lists, bibliographies, or other books, pamphlets, or periodicals, as may be considered desirable in promoting the objects of the Library.

39. *Proceedings of the Executive Committee.*—The Committee shall meet four times in each year on such day and hour as they appoint or the Chairman shall fix. A meeting of the Committee may also be convened at any other time by the Chairman, and a meeting shall be convened at the request of any other four members of the Committee.

40. The Committee may meet together for the despatch of business, adjourn and otherwise regulate their meetings as they think fit. Five members shall be a quorum.

41. The Committee shall, from time to time, elect a Chairman and a Vice-Chairman, and may determine for what period they shall hold office. The Chairman, or, in his absence, the Vice-Chairman, shall preside at all meetings of the Committee at which they may be present; but if no such Chairman or Vice-Chairman be elected, or if at any meeting the Chairman or Vice-Chairman be not present within five minutes after the time appointed for holding the meeting, the members of the Committee present shall choose some one of their number to be Chairman of the meeting.

42. Questions arising at any meeting shall be decided by a majority of votes. The Chairman shall have the right of voting, and, if the number of the votes for and against be equal, he shall also have a casting vote.

43. The Committee shall cause proper minutes to be made of all meetings of the Committee and of sub-committees of the Committee, and all business transacted at such meetings, and any such minute

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of any meeting, if purporting to be signed by the chairman of such meeting, or by the chairman of the next succeeding meeting, shall be conclusive evidence without further proof of the facts therein stated.

44. The Committee may delegate any of their work to sub-committees consisting of such number of members as the Committee may think fit, and any sub-committee so formed shall conform to any regulations imposed on it by the Committee. Persons, not members of the Committee, may be co-opted on any sub-committee.

45. Powers to purchase books or other articles may be delegated to an officer or officers of the Library.

46. A resolution in writing signed by all the members for the time being of the Committee or of any sub-committee of the Committee shall be as valid and effectual as if it had been passed at a meeting of the Committee or of such sub-committee duly convened and constituted.

47. Reasonable expenses incurred by members of the Committee residing, either permanently or temporarily, outside a radius of ten miles of the place of meeting, in connection with their attendance at meetings of the Committee shall be a legitimate charge on the funds of the Library.

48. *Powers of the Executive Committee.*—To appoint, and at their discretion remove any officers, agents, and servants (other than the Principal Executive Officer and Librarian), whether engaged for permanent, temporary, or special services, and to determine their powers and duties, fix their salaries or emoluments, and to fix the conditions of their appointment.

49. To advise the Board of Trustees on all appointments to the post of Principal Executive Officer and Librarian.

50. To pay the salaries and wages of the officers and servants of the Library.

51. To purchase books, periodicals, pamphlets, and documents.

52. To purchase such furniture, fittings, apparatus, and stationery, as may be considered necessary for the efficient service of the Library.

53. To pay all other expenses incurred in carrying out the objects of the Library.

54. The powers granted under Clauses 50 to 53 are subject to the total amount under each head being within the amount approved by the Board of Trustees in the annual budget and to such additional ordinary income as may come in during the year.

55. To take such steps, by personal or written appeals, public meetings, conferences, or otherwise, as may from time to time be deemed expedient to promote the objects of the Library and for the purpose of procuring contributions to the funds of the Library whether as donations, annual subscriptions, bequests, or otherwise.

56. To make and give receipts, releases, and other discharges for money payable to the Library and for claims or demands by or against the Library.

57. To determine who shall be entitled to sign on the Library's behalf bills, notes, receipts, acceptances, endorsements, cheques, releases, contracts, and other documents.

58. To compound and allow time for payment or satisfaction of any debts due and of any claims or demands by or against the Library.

59. To engage professional, legal, or other assistance in connection with the business of the Library and pay such fees or remuneration for the same as they may think fit.

60. To do all such other things as are incidental to the attainment of the objects of the Library: provided always that no change in policy shall be

adopted, or any financial obligations (other than those sanctioned in the budget) incurred, without the sanction of the Board of Trustees first being obtained.

61. To make recommendations to the Board of Trustees on all matters of policy.

62. *Annual Meeting.*—So long as the Central Library continues to invite or accept contributions towards its expenses from the libraries or other institutions through which, or to which, it lends its books, and from the general public, there shall be held at such time and place as the Executive Committee may direct an Annual Meeting, of which not less than twenty-one days' notice shall be given to all contributors of such minimum sum, whether fixed or proportionate (in the case of libraries) to the number of volumes borrowed, as the Board of Trustees may from time to time determine, and at this Annual Meeting such contributors (or in the case of libraries or other institutions the nominee of the Committee or other governing body) shall, on giving not less than seven days' notice, have a right to be present. And it shall be the duty of the Chairman of the Executive Committee either to attend personally and preside at this Annual Meeting, or to secure some other member of the Executive Committee to do so, and the Principal Executive Officer or, if he be unavoidably prevented, some other member of the staff shall attend and shall make provision for an adequate report of the Meeting for the information of the Executive Committee and Board of Trustees. And any resolutions or recommendations approved by a majority at the Annual Meeting shall be considered by the Executive Committee and by them reported with their comments to the Trustees.

63. *Notices.*—A notice may be served by the Committee upon any member, either personally or by sending it through the post in prepaid letter, addressed to such member at his registered address as appearing in the register of members of the Committee.

64. *Accounts.*—The Committee shall cause true accounts to be kept:—

(a) of the assets of the Library;

(b) of the sums of money received and expended by the Library and the matters in respect of which such receipts and expenditure take place;

(c) of the credits and liabilities of the Library.

65. To present an annual budget in advance for the consideration of the Board of Trustees. No liability shall be incurred by the Committee until the budget has been approved by the Board of Trustees.

66. The Library's banking account shall be kept with such banker or bankers as the Board of Trustees shall from time to time determine.

67. A balance sheet shall be made out in every year and laid before the Trustees in general meeting. Every such balance sheet shall be duly audited and shall be accompanied by a report of the Committee as to the affairs of the Library generally, and a printed copy of such balance sheet and report shall, at least seven days before the meeting, be served on the members of the Board of Trustees.

68. *Indemnity.*—Every member of the Board of Trustees and of the Executive Committee and every officer or servant of the Library shall be indemnified by the Library against, and it shall be the duty of the Board of Trustees and the Executive Committee to pay out of the funds of the Library, all costs, losses, and expenses, including travelling expenses, which any such member, officer, or servant may properly incur or become liable to by reason of any contract entered into, or act or thing done, by him as such member, officer, or servant, or in any way in the discharge of his duties.

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69. No member of the Board of Trustees or of the Executive Committee or other officer of the Library shall be liable for the acts, receipts, neglects, or defaults of any other member or officer; or for joining in any receipt or other act of conformity; or for any loss or expenses happening to the Library through the insufficiency or deficiency of title to any property acquired by order of the Board of Trustees for or on behalf of the Library; or the insufficiency or deficiency of any security in or upon which any of the moneys of the Library shall be invested; or for any loss or damage arising from the bankruptcy, insolvency, or tortious act of any person with whom any moneys, securities, or effects shall be deposited; or for any loss occasioned by any error of judgment or oversight, omission, or default on his part; or for any other loss, damage, or misfortune whatever which shall happen in the execution of the duties of his office, or in relation thereto, unless the same happen through his own dishonesty or wilful act, neglect, or fault.

APPENDIX C.

THE CENTRAL LIBRARY FOR STUDENTS.

List of Outlier Libraries.

- (U) 1. Animal Diseases Research Association of Scotland, Edinburgh (1926).
- (V) 2. Brighton Public Library (1927).
- (U) 3. British Drama League (1927).
- (U) 4. British Empire Film Institute (1927).
- (U) 5. British Institute of Adult Education (1927).
- (U) 6. British Optical Association (1926).
- (V) 7. Chiswick Public Library (1928).
- (U) 8. College of Nursing (1922).
- (U) 9. Co-operative Reference Library (1927).
- (V) 10. Croydon Public Library (1927).
- (V) 11. Education Guild of Great Britain and Ireland (1927).
- (U) 12. Folk-Lore Society (1927).
- 13. French Hospital (1927).
- (U) 14. Geographical Association, Aberystwyth (1925).
- (V) 15. Howard League for Penal Reform (1928).
- (U) 16. King's College for Women (1924).
- (U) (V) 17. Lancaster Public Library (1928).
- (U) 18. League of Nations Union (1925).
- (U) (V) 19. Leyland House Library (1927).
- (U) 20. Linnean Society (1927).
- (U) (V) 21. London and National Society for Women's Service (1927).
- 22. London School of Economics (1925).
- 23. London School of Hygiene and Tropical Medicine (1928).
- (U) 24. Manchester Library for Deaf Education (1925).
- (U) 25. Manchester Literary and Philosophical Society (1926).
- (V) 26. Middlesex County Library (1927).
- (V) 27. Minet Public Library, Lambeth and Camberwell (1927).
- (U) 28. National Institute of Industrial Psychology (1927).
- (V) 29. National Library of Wales, Aberystwyth (1922).
- (V) 30. Newport Public Library (1928).
- (V) 31. Plymouth Public Library (1928).
- (U) (V) 32. Portsmouth Public Library (1928).
- (U) 33. Rothamsted Experimental Station, Harpenden (1925).
- 34. Rowett Research Institute, Aberdeen (1923).
- (U) 35. Royal Aeronautical Society (1922).
- (U) 36. Royal Anthropological Institute (1924).

- 37. Royal Asiatic Society (1928).
- 38. Royal College of Veterinary Surgeons (1925).
- (U) 39. Royal Colonial Institute (1926).
- (U) 40. Royal Horticultural Society (1928).
- (U) 41. Royal Institute of International Affairs (1925).
- (U) 42. Royal Irish Academy, Dublin (1927).
- (U) 43. Royal Scottish Society of Arts, Edinburgh (1923).
- (V) 44. Science Library (1926).
- 45. Scottish Marine Biological Association, Millport, Bute (1923).
- (U) 46. Society for Psychical Research (1927).
- 47. Society of Antiquaries (1926).
- (U) 48. Solon Ceramic Library, Stoke-on-Trent (1923).
- (V) 49. Theosophical Society (1927).
- (V) 50. Warwick County Library (1927).
- (U) (V) 51. Dr. Williams' Library (1926).
- (V) 52. Woolwich Public Library (1928).

Those libraries marked with a (U) contribute to the Union Catalogue.

Those libraries marked with a (V) are voluntary Outlier Libraries which have received no grant from the Carnegie Trustees.

The date after the name shows the year in which the library became an Outlier Library.

EXAMINATION OF WITNESSES.

4071. (*Chairman*): Dr. Mansbridge, how would you summarise in order of importance and utility the present functions of the Central Library?—(*Dr. Mansbridge*): I will ask Mr. Newcombe to answer the questions, and then at the end if it is necessary for me to add anything I will take the liberty to do so.

4072. Mr. Newcombe, will you answer the question?—(*Mr. Newcombe*): Yes. I am given to understand that it would be helpful to the Commission if some of their questions were answered fairly fully, so I am afraid some of my answers may be rather lengthy.

It is difficult to answer the question you have put because to a large extent each of the present functions of the Library—with the possible exception of the supply of books to the adult classes, about which I will speak more fully in a moment—depends upon the development of the other three. These functions are (a) the supply of books from the Library's own stock to individual readers throughout England and Wales; (b) the interloan of books between one library and another; (c) the supply of bibliographical information; and (d) the formation of a union catalogue. And here I would, if I may, like to stress the point that the Central Library caters for all classes of libraries, and not only for the urban and county libraries. Its service is of equal importance to a student attending an adult education class and to the professor doing research work at a university. If one is taking the functions of the Library in a narrow sense, it is certainly true that any one of the services I have just mentioned might be performed independently, and if we were satisfied with such a limited service, it would be easy to classify the functions of the Library in order of importance and utility. We should put them in the following order: (a) the supply of books, especially to the weaker libraries; (b) the interloan of books between libraries; (c) the supply of bibliographical information; and (d) the formation of a union catalogue. But all concerned with the library service of the country would emphasise the necessity for the service provided by the Central Library being on the broadest scale, which means that no one of the above functions can be separated from the others without serious detriment to the

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whole. If all our requests came in the form of an application for the loan of a specific book, the author, title, publisher, and price of which were given, and if all such books were in print and easily obtainable, and if, also, the Central Library had unlimited funds from which all such books could be bought, then the three latter functions could well be dispensed with. Such a service would be simple, and would require no elaborate organisation nor even a skilled staff. But the percentage of applications which could be placed in this class is becoming less each year, because, to a large extent, this is the type of book which the local libraries—and especially the larger ones—are able and willing to buy for themselves. What the Central Library is asked for in increasing numbers is the book that does not possess all—and often not any—of the virtues enumerated above. It is then that one or all of the other functions have to be mobilised. Perhaps I might illustrate my point.

A request comes for a book published—perhaps abroad—in the 18th century; or for an early volume of a periodical; or for a small pamphlet long since out of print; or for a book published in a limited edition, all the copies of which were sold before publication; or for a book on a highly specialised subject which the local library would not be justified in buying, even if it had the money. Or perhaps the request is in the form of an application for a book, the author of which is not known and which can only be described by a vague title; or for the best book on a certain subject; or for a book giving information on some definite point. Dozens of such requests are received daily. It will immediately be seen how much our service depends upon all our functions. In order to supply the book our information service must find out more about it, and must then trace the whereabouts of a copy. This can only be done by means of the third service—the union catalogue, supplemented by enquiries at libraries likely to possess a copy. Finally, the fourth function of the Central Library is introduced, that of its service as a clearing house for the books in the Outlier Libraries, because it is often only in this way that the book can be obtained. That is why we say that it is difficult to give any one of the functions of the Library precedence over any other, especially as this side of our work is likely to increase considerably as the local libraries become financially better able to meet their more ordinary needs.

Now a word about the supply of books to the adult classes. The issue of books to organised groups of students and to libraries must stand side by side in order of importance. It was to a large extent the needs of the class students that led to the founding of the Central Library for Students. Its other functions have grown naturally and gradually, and have now, at the end of thirteen years, reached a position in which they necessitate the expenditure of a good deal more time and money than the class work. The classes still depend largely on the Central Library for their books, without which it would be difficult, if not impossible, for them to continue their work. When the Library was founded in 1916, the classes had very few other sources from which they could obtain their books, but within the last few years the urban and county libraries have done much more to help their local classes. One county library now undertakes to supply all the books required by classes in its area. Another county library last year supplied 80 classes with 1,923 volumes as compared with only 86 volumes two years previously, the consequence being that the Central Library had to supply only a few volumes to classes in this particular county. The same sort of thing is happening elsewhere, only at a less rapid rate. It is probable that in time the Central Library will be relieved of many of the lesser calls now made

on it by the classes, but there will always be an urgent need for its assistance in supplying, in duplicate, the more expensive books, besides which the number of classes is growing each year. So it would be misleading to say that the needs of the classes are less urgent than those of the libraries.

As they point out on Sheet 13 of their Memorandum, the Trustees of the Library feel that the functions I have just dealt with are the only ones that need be considered at the moment. All the other functions mentioned under (e), (f), (g) and (h) on Sheets 12 and 13 of the Memorandum are less urgent and would need an income larger than the Library could hope to receive in the immediate future.

4073. What are the sources from which you now meet the demands made upon you? What is the total number of volumes you have?—The total number is about 42,000. Last year at this time it was about 37,000. We have also a supplementary stock in the Scottish Central Library of about 10,000 volumes and about 4,000 volumes in the Irish Central Library, but we depend largely upon the service we are able to supply through the Outlier Libraries.

4074. Can you instance one or two Outlier Libraries?—The Society of Antiquaries, the Science Library, the Linnean Society, the Royal Empire Society, the London School of Economics, and a number of Public Libraries which contain special collections.

4075. You can draw on their resources?—If we cannot supply a book from our own stock, or are unable to buy it, we are able to draw on theirs.

4076. The increase of 5,000 volumes in a year which you spoke of, are they volumes which you required, or volumes which you happened to become possessed of?—It is both. We only buy a book for our own stock if it is asked for. It is not our function to build up a library of good books. It is our function to supply a book when it is wanted, so a book is not bought until it is asked for. We have received donations of many valuable books from private donors, and also from libraries. That is a side of our work that will develop very considerably when we have space to house more books.

4077. Where is your present space and what is the amount of it?—In Bury Street, near the British Museum in Bloomsbury. The building was originally a school. It consists of three fairly large floors with offices partitioned off at one end of each floor. The present space is almost entirely filled.

4078. So that you are likely to require space in the near future?—Yes, in the very near future. If we had more space we could obtain a great many more gifts of books.

4079. What are your relations with the British Museum?—We have no relations at all. The staff there is very good to us, but we have no claim on them.

4080. There is no co-ordination?—None whatever, except the personal one between the two staffs.

4081. Do I understand that under existing circumstances the Library resources of the country are not being utilised to the full owing to defective co-ordination involving inadequate circulation?—Yes, most certainly. The Central Library is trying to deal with this problem through its Outlier Libraries. I might, perhaps, explain that an Outlier Library is a library that places its stock at the disposal of other libraries through the Central Library. In the early days of this movement—four or five years ago—the Outlier Libraries received substantial grants from the Carnegie Trustees in return for the service they are rendering. The Carnegie Trustees have given no less than £67,625 in such grants. But since the publication of the Report of the Departmental Committee on Public Libraries in June of last year most of the new Outlier Libraries have been voluntary ones which have been influenced by the spirit of co-operation underlying the Committee's Report. They are satisfied with the service the Central Library

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can give them in return for their help. At the date of the publication of the Report of the Public Libraries Committee there were 29 Outlier Libraries associated with the Central Library. This number has now increased to 61, and it includes 13 urban and three county libraries, all of which are voluntary Outlier Libraries. I have here a list of these libraries from which it may be seen how wide a field is covered. Between them these libraries have a total stock of over 1,500,000 volumes, including some 12,000 sets of periodicals. By co-operating with the Central Library this vast stock of books is now at the service of any serious student or research worker in any part of Great Britain and Ireland. Since 1st March (the Central Library's year commences on that date) 1,379 volumes have been borrowed from the Outlier Libraries, being an increase of 342 volumes as compared with the corresponding period last year. In return for this valuable service, 1,698 volumes have been lent to the Outlier Libraries by, or through, the Central Library. When it is remembered that an Outlier Library is not normally asked for a book that can be obtained in any other way, the value of the clearing-house service provided by the Central Library will be appreciated. Had it not been for the co-operation of these Outlier Libraries few, if any, of these 1,379 volumes could have been supplied. An example of the value of the Outlier Library service may be useful. We are at the moment dealing with a list of 31 exceptionally scarce periodicals required by a research scientist at Cambridge. Having failed to obtain these in any library in Cambridge or in any other library to which he has access, he has applied to the Central Library for assistance. We have already obtained seven of the volumes from Outlier Libraries, and we have reason to believe that we shall be able to supply several others. We shall also be able to put him in touch with libraries which are not Outliers from which he may be able to obtain most of the balance. Of course, all our applications for books from the Outlier Libraries are not on this scale, but whether it is one book or thirty-one that is required, the value of the service to the student and research worker is the same. In most cases the Central Library is their last hope.

I have enlarged on this matter, as I want to show the value of the service that is already being performed by the Central Library and its Outliers. But the 61 libraries now co-operating represent a small percentage of the libraries of the country. Some of these, mainly university libraries, are co-operating with one another through the Enquiry Office which has been established by the Joint Standing Committee on Library Co-operation. The librarians of many other libraries lend books unofficially to other libraries. But there is a lack of co-ordination and method that hinders ready access to material—often required urgently. An important step in the direction of remedying this will be taken when the Joint Standing Committee on Library Co-operation transfer their Enquiry Office to the Central Library, which they have undertaken to do directly the Library is in a financial position to establish a properly organised Information Department. The Joint Standing Committee have also offered to contribute a sum of £50 a year, for at least three years, towards the cost of this Department. If the Central Library were a national institution, and if it had sufficient funds to develop the clearing-house side of its work, there is little doubt that in time most of the libraries in the country would come into one great scheme of national co-operation, the effect of which would be incalculable to the research worker and scholar who has not ready access to the British Museum.

It is only with the aid and backing of a fully developed National Central Library that the regional scheme advocated by the Departmental Committee on Public Libraries can become effective. Already something has been done in this direction. In Corn-

wall seven of the nine urban libraries and the County Library have formed a Regional Group for the county, the County Library acting as the Regional Library. A union catalogue of all the non-fiction books in these libraries is being compiled, and will be housed at the County Library. The procedure for borrowing a book is both cheap and simple. Should the Librarian of Bodmin require a book which he cannot supply from his own stock and which he cannot afford to buy, he sends a postcard containing details of the book to the County Librarian. On receipt of the card the County Librarian looks the book up in the union catalogue. The catalogue may show that Falmouth has a copy, in which case the postcard is re-directed to the Librarian of Falmouth, who will, if he can spare the book, post it direct to the Librarian of Bodmin. If a copy of the book is not in the union catalogue of Cornish libraries, the County Librarian will forward the card to the Central Library, which will do its best to send the book direct to Bodmin. By this simple scheme of regional co-operation the Central Library will be relieved of many calls which it would otherwise have to meet. In the past, many books have been specially bought for one library in Cornwall which have been in some other Cornish library: now the Central Library will be called on only in the case of those books which are not available anywhere in Cornwall. At a Conference on Libraries in Wales last June it was resolved that every effort should be made to introduce a similar regional scheme for the whole of Wales, with the National Library of Wales as the Regional Library where the union catalogue would be housed. Another large area—the name of which I am not at liberty to mention yet—has an influential committee working out the details of a regional scheme. In all these areas it is assumed that there will be a fully organised National Central Library at the back of the regional libraries, linking up the different regional areas, and giving such assistance, both in books and service, as the smaller groups cannot provide for themselves. They will depend especially upon the Central Library for the organisation of co-operation between the great special libraries, and the provision of a union catalogue of those libraries.

To answer your question briefly, the Central Library is the central point of co-operation upon which depends the possibility of the vast library resources of the country—unrivalled, probably, by those of any other country—being fully and economically mobilised. Might I quote from the Presidential Address of the Master of Balliol at the Annual Conference of the Library Association last September? "Your programme," he stated, "last year and this gives a prominent place to schemes for making all these libraries up and down the country one great library to which all who are students should have access. We are all hopeful that the Government will see their way to put the coping-stone on all this great endeavour by providing the necessary money to put the Central Library in a permanent position where it can make real and effective all our co-ordinating schemes."

4082. Have you not a union catalogue of the Outlier Libraries?—We are trying to form one, but we cannot do very much because we have no staff to deal with the matter. What is happening at the moment is that 31 of the outlier libraries are letting us have duplicate copies of the cards of their accessions. In that way we receive very many thousands of such cards, but we have not the staff to deal with them as they come in.

4083. Assuming the financial difficulty were not in question, why do you think it desirable that the library should become a national institution?—It is not merely a matter of money that makes us ask that the Central Library should become a national institution. There are other urgent reasons. To a large extent these are given in paragraph 473 of the Report of the Departmental Committee on

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Public Libraries. This paragraph puts the case much more clearly than I could, so perhaps I might be allowed to quote it.

"Ultimately, and the sooner the better, a library performing such functions ought to become a public institution. As we have shown, the development of the Central Library which is urgently needed, and even its very continuance, depend upon support from public funds; and if substantial aid from the State is given, a somewhat anomalous situation is created. The Library would be discharging a public function by means of public money; its work would be carried on largely in relation to a great number of public bodies, e.g., public libraries and education authorities, and semi-public bodies, such as universities and organisations for conducting higher education. It appears to the Committee, therefore, that any arrangement short of the transfer of the functions of the Central Library to a public institution can only be of a transitional nature, and that it would be much more satisfactory to face the full responsibility."

We would suggest that this paragraph gives very weighty reasons for the Central Library becoming a national institution. There are, however, other reasons, possibly more weighty. Perhaps the most important is this. It has been suggested that the Central Library should act as the National Centre for Bibliographical Information in Great Britain, in connection with the scheme which is being organised by the International Institute of Intellectual Co-operation. This is work with which a fully organised Central Library could deal, and it is work that may be of some international importance. It would be natural that such work should be performed by a national institution; in fact it would be difficult—though not, perhaps, impossible—for a private institution to do such work, seeing that most of its negotiations would be with foreign national institutions. Another advantage would be that the work of extending the Outlier Library movement—upon which so much depends if the library resources of the country are to be mobilised—would be immeasurably easier if the approach were made by a library in the position of a national institution rather than by a library—however wealthy and influential it might be—governed by a body of private trustees. This would apply especially to the university libraries, which are themselves largely State aided, and to such State-aided institutions as the Royal Society and the Royal Geographical Society. In the same way, it would be easier to enlist the interest of individuals and bodies who might be persuaded to assist the work of the library by contributions to an endowment fund or by the provision of a suitable building. The fact of the Library being a national institution would give such persons a feeling of greater security. A donor hesitates to give a large sum to an institution the future of which may be insecure or uncertain.

4084. What are the conditions on which you loan books? Whom do you lend them to?—Books are lent only through the local library of the reader. The reader has to go to the local library. If the local library cannot supply the book, the librarian sends to us for it.

4085. You lend to the local library?—Yes. If there is no local library, which is the case in one or two areas, we lend to the individual reader, who is allowed to register and borrow direct from us.

4086. What are the administrative and other implications involved in the library's becoming a national institution?—I take it that there are two main possible courses to be followed, if the programme outlined by the Departmental Committee on Public Libraries, and approved by the Trustees of the Central Library for Students, is to be achieved. Either the Central Library becomes a State Department of the same order as the existing national

collections, or it becomes a State-aided institution, such as the National Library of Wales. Constitution "B" in Appendix B to our Memorandum would allow, with suitable minor amendments, for either of these possibilities. If Constitution "A" were adopted the Library would automatically become a State Department as a Department of the British Museum. I do not think that the Trustees of the Central Library hold any strong views on this question one way or the other. They would I think, be prepared—subject to the present interests and aims of the Library being preserved—to conform to such constitution as the Royal Commission may approve. Any such constitution would have to harmonise with, and be approved by, the appropriate Government bodies. It would be essential that the Trustees should be responsible for the expenditure of the funds of the Library and for the conduct of its affairs in accordance with the terms of its constitution. In the case of the Library becoming a State Department, the staff would, presumably, be civil servants, whereas if it were a State-aided institution they would be appointed under the direction of the Trustees. It is desirable that some members of the staff of the Library should possess special qualifications derived from their experience in other libraries.

In either case, it is not suggested, nor indeed wished, that the Library should be wholly financed by the State. It is suggested, however, that the State should make a substantial contribution, at any rate until the Library has an adequate endowment fund or has an assured efficient income from some other source. The income upon which the Library could provide a satisfactory service (assuming there is no material change in the value of money) is £12,000, which would be raised from all available sources. Towards this sum the voluntary subscriptions from libraries would be available, and it is hoped that some or all of the bodies now assisting the work would continue their grants. Every endeavour would be made to tap other sources of income.

4087. Am I correct in understanding that in any event relations between the Central Library and the British Museum would be intimate?—It is most desirable that they should be; but it is difficult to see how this could be possible unless the Central Library became a national institution; otherwise it would have no right to ask, or expect, any special service from the British Museum. If such service were given to a non-national central library it could not well be refused to other libraries. The funds of the Museum are not granted—nor are they adequate—for the purpose of extra-mural assistance of this nature.

If the Central Library became a Department of the British Museum, the relations between the two libraries would be on the lines outlined in paragraphs 475 to 481 of the Report of the Departmental Committee on Public Libraries. It is, perhaps, unnecessary to enlarge on the advantages described by that Committee, which include access to the specialised bibliographical, literary, and other knowledge of the expert staff of the Museum, and the possibility of utilising them for such work as the compilation of bibliographies. The Committee make it quite clear in paragraph 478 of their Report that "in no circumstances whatever should the British Museum Library be interfered with by the activities of the Central Library." The views of the Trustees of the British Museum on this question are given in their reply to a letter from the President of the Board of Education inviting an expression of their opinion upon the recommendation that the Central Library should be reconstituted as a Department of the British Museum. This letter is so important that I might read an extract from it.

"The Trustees cordially approve the conversion of the Central Library for Students into a National Central Lending Library on the lines laid down in the Committee's Report. They are

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confident that such an institution is capable of becoming an invaluable element in a national library service, and they will be glad to give it all the assistance that is in the power of the British Museum. They believe, however, that such assistance can be better given in the form of co-operation than in that of direct control. They foresee difficulties in assuming themselves the direct management of the Central Library, for which an intimate knowledge of the needs and working of the public libraries of the country is essential, and in correlating the staff needed for the Central Library with that needed for the British Museum Library; and they fear that the results might be satisfactory to neither party.

They would, therefore, favour a different arrangement, by which the support of the British Museum might be given to the Central Library, while leaving to the latter the autonomy which would partially tend to its more efficient administration. They suggest that the Central Library might be constituted under its own Board of Trustees, association with the British Museum being assured by giving to the Trustees of the British Museum the right to nominate two or three of the Trustees of the Central Library. In this way it would be possible for the Board of the Central Library to include one or more of the Trustees of the British Museum, together with the Director or the Keeper of Printed Books (or both), or some other official of the museum. The British Museum would thus be officially committed to the support of the Central Library, and the Trustees can undertake that their staff would be authorised and desired to give all the assistance in their power to the staff of the Central Library.

The Trustees believe that such an organisation would be in accordance with the views likely to be held by the Royal Commission on Museums with regard to co-ordination and co-operation between national institutions and they would welcome the creation of a National Central Library on these lines."

In drafting Constitution "B" care was taken to meet the views expressed by the Trustees of the British Museum in the letter I have just quoted. It will be noted that under Clause 9, the membership of the Board of Trustees shall include the Director of the Museum and three persons nominated by the Trustees of the museum, and that under Clause 12 (a) the Executive Committee shall include five members appointed by the Board of Trustees. It was intended that the five members appointed by the Board of Trustees should include some representatives of the British Museum, but as this is not clear from the wording of the present clause, the Trustees of the Central Library, at the suggestion of the Trustees of the British Museum, have re-drafted Clause 12 (a) as follows:

"Not more than five members appointed by the Board of Trustees. Persons so appointed need not be members of the Board of Trustees, but not less than three of them shall be nominated by the Trustees of the British Museum."

It is requested, therefore, that this amendment may be made in the copy of Constitution "B" in the hands of the Royal Commission.

It will be seen from what I have said that the Trustees of the British Museum would be in close association with the reconstituted Central Library. This is most important if the two libraries are to avail themselves of all opportunities for mutual co-operation. I say mutual co-operation because, although it is certain that the Central Library would receive far more assistance from the British Museum than it could give to it, there are one or two ways in which the Central Library might be able to help the museum. For instance, a fully developed national central library could assist considerably in relieving

the present strain on accommodation in the Reading Room, because many persons who use the Reading Room for occasional reading, and thus help to over-crowd the limited space, could be referred to their local Public Library, through which they could obtain their books from the Central Library. Again, a properly organised and equipped Information Department might often be of use to the staff and readers of the museum, and the union catalogue would undoubtedly be helpful. Another advantage of close association between the two libraries would be that the senior members of the staff of the Central Library might have access to books in the museum stacks. This privilege might be invaluable for purposes of quick reference in connection with the work of the Information Department. No doubt experience would lead to other advantages to both libraries.

4088. What is your present system of management and direction?—We have our own Trustees and there is also a Council. The Council consists of persons who are appointed by libraries and other bodies who contribute to our funds a sum of not less than £5 a year, or who give us some other kind of service. The Outlier Libraries may appoint to our Council. But the actual work of our library is done by an Executive Committee.

4089. Appointed by whom?—Eight members are appointed by the Council, and not less than four or more than eight are appointed by the Trustees.

4090. What is your annual Budget?—It varies a good deal. This year it should be in the neighbourhood of £6,500.

4091. What do you think should be the financial relations between the urban and county libraries and the Central Library? Is it correct that the expenditure on urban and county libraries is in the neighbourhood of £1,200,000, and that the contributions of these libraries to the Central Library amounts to about £1,000?—We think the financial relations between the urban and county libraries and the Central Library on its present basis should be exactly what they are now; that is, the payment of voluntary subscriptions by the former to the latter. The receipt of a grant from the State would, however, enable the Library to consider the matter from a new angle. In any case it would be necessary to secure that the amount of the subscriptions should increase. The payment of subscriptions by the urban and county libraries has been on their own initiative, the Central Library offering a free service. In view of this fact it is remarkable that so many libraries have subscribed. This year the subscriptions from urban and county libraries are expected to reach a total of £1,060. The amount is steadily increasing. Last year the increase was no less than £214. This year, so far, the increase is £59, but it is possible that other increases may be received before the end of our financial year on 28th February. It has been suggested that if the system of voluntary subscriptions were replaced by a compulsory charge based on the number of volumes borrowed by each library our receipts from the libraries would be considerably higher. It has, we believe, even been suggested that if this method were adopted we might become self-supporting. In reference to this it must, however, be remembered that the libraries which need our help most are those which can least afford a substantial subscription. The Public Libraries Committee recognise this when they state in paragraph 470 of their Report that:

"Any expectation that the actual users of the Library including public libraries and education authorities, would furnish the necessary income is not well founded. The claims upon the educational bodies are already more than they can meet, and the public libraries which most require the services of the Central Library are those which also urgently require money for other purposes."

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Under the voluntary system many of the wealthier libraries make a much larger contribution than they would under any compulsory system. For instance, last year one library gave £5 5s. but borrowed only three books, another gave £5 5s. and borrowed eight books, and another gave £10 and borrowed 28 books. On the other hand, three libraries paid a subscription of £5 5s. each and borrowed over 400 volumes each. But the latter are extreme cases, and the number of libraries giving us wholly inadequate subscriptions is decreasing each year. The Central Library is still in the experimental stage and it may be considered highly satisfactory that the principle of contributing to its funds has already been substantially recognised. During the last 11 years (including the current year) the urban and county libraries have contributed some £4,750 to the funds of the Central Library, the annual total having risen steadily from £3 in the first year to £1,060 in the eleventh year.

It is interesting to note how a compulsory levy of sixpence per volume (in addition to postage) would have affected our income last year. The total sum we should have received from the urban and county libraries on a sixpenny basis would have been £846 18s. 6d. whereas the voluntary subscriptions brought in £975 18s. or £128 19s. 6d. more. There is another important point to be borne in mind in this connection. So long as assistance is given voluntarily it is given willingly and one is much more likely to receive additional assistance of various kinds. For instance, 16 urban and county libraries have already come in as voluntary Outlier Libraries. Several others have lent books unofficially, though they have not yet come in as Outliers. The tendency of the libraries is to place their books at the disposal of the Central Library in return for the service they receive. During the last few months six urban and county libraries have presented between them 712 volumes, all of which are out of print books of a type likely to be in demand from time to time. We believe that such help would not be forthcoming if the Central Library were run on a commercial basis.

As to the second part of the question, it is in one sense correct to say that the urban and county libraries spent some £1,200,000 in the year 1924. Figures for a later year are not available, but there is every reason to believe that the recent removal of the rate limit has led to a considerable increase in expenditure on libraries. For the purpose of argument, however, we may take the figures given in the tables appended to the Report of the Public Libraries Committee. A subscription total of only £1,000 out of an expenditure of £1,200,000 does, at first sight, seem inadequate, and indeed would be inadequate were the whole, or a fair proportion, of the total available for books and were it distributed evenly among all the urban and county libraries. But by far the larger portion of the total is spent by a comparatively few wealthy libraries. The three largest libraries in the country (Birmingham, Liverpool and Manchester) spent between them no less than £180,000 of the total. The next group of seven libraries spent another £129,000, and by the time we come to urban libraries in areas with a population of less than 50,000 we find that there is only £222,000 left between 357 libraries, and of this only 18 per cent. (£40,000) is available for the purchase of books and binding; an average of £112 per library. Even allowing for the probable increase in these figures in the current year, it is difficult to see how these libraries—about 75 per cent. of all the urban libraries in the country—can be expected to make a large contribution to the Central Library; and yet their need for such a Library is obvious.

The Library Association, as representing the libraries of the country, might be in a position to give information as to the likelihood of the subscriptions from libraries increasing as the service given by the Central Library grows.

4092. You have no system to recommend to reduce this disproportion between the £1,200,000 and the £1,000?—I do not think so, except that undoubtedly the subscriptions from the urban and county libraries to the Central Library are increasing steadily and we hope they will continue to increase.

4093. It seems a rather ridiculous contribution?—*(Dr. Mansbridge)*: It should be remembered that the Central Library started as a free service entirely and its subscriptions were entirely voluntary and given on the initiative of the libraries. It was not in any sense the action of the Central Library in the securing of it, and a fact we have rejoiced in is that 274 municipal libraries out of about 400 have made that voluntary contribution. Of course, in the event of any support coming to us which does not come now this question of the financial relationship of local libraries could be considered from a new angle entirely and if the status of the library were National in the sense we are meaning and thinking now, that again would enable it to be looked at from a new angle. This Central Library has been almost just a growing plant in the beginning, and as far as the experiment has been taken it is in reality no indication of what might happen under new undeveloped circumstances.

4094. I should have thought some system would have been possible which, without nationalisation, would have produced a larger contribution from the local libraries?—So far the matter has been left entirely to the initiative of the local library. That is the history of the matter, but it is quite obvious such a matter as this would be considered from time to time in the light of development. It is the poorer libraries certainly that use us most, as Mr. Newcombe has pointed out, not of course the larger or wealthier libraries, although our service is not confined to what are known as Borough and County libraries, but special libraries, universities, colleges and so on use us when they cannot get the books they require.

4095. Have you any representations which you wish to make to the Commission?—*(Mr. Newcombe)*: I think most of our points are covered by our memorandum. *(Dr. Mansbridge)*: I should like to say this—it is probably not necessary—the conception of the Central Library as a National library is not a conception of the Central Library itself. It is a conception which has arisen in the light of National needs and has been expressed by other people concerned. The Central Library proved to be a library which by its nature and constitution was more ripe for a development of that sort than any other library. The library itself has taken no initiative in the matter. There is one further thing, that the library would have existed independently of the help given by any specific Trustees. It obviously could not have reached the stage it has reached if the Carnegie Trustees had not been generous to it and indeed supplied some 50 per cent. of its income. The other point I would like to make is that we have received this year grants from other Trusts; in fact we have received grants from the Cassell Trust of £900, from the United Services Fund of £500, from the Halley Stewart Trust of £450, from the Thomas Wall Trust of £200, and from the Gilchrist Educational Trust of £100; a total of £2,150. But a large proportion of these grants has been given to tide us over until national assistance is either given or not given. They are distinctly not renewable. The demands on the library have been increased by the publication of the Departmental Committee's report. Those are the only things I can think of.

4096. (*Sir Robert Witt*): I should like to know a little more about this Union catalogue.—*(Mr. Newcombe)*: If we are going to carry out our work of acting as a clearing house for the various libraries throughout the country it is very necessary that we should have some sort of Union catalogue at headquarters as a means of tracing books that are required. As I mentioned just now 31 of the Outlier

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Libraries are letting us have duplicate copies of their accession cards but we have no staff to deal with them. We hope to have a special department with expert cataloguers who will go round to these special libraries and will make entries in a brief form of the books and periodicals they have.

4097. Would you publish it?—No, I do not think so.

4098. It is a reference catalogue?—Yes, just for working purposes.

4099. And what funds would you require for providing this, insofar as you would require a staff?—It is estimated that it would cost something like £1,500 a year to cover the whole expenditure of such a department.

4100. And if it became a National institution as you suggest, that would be one of the duties to be charged against any grants that you might have to take care of this catalogue?—Yes, we cannot carry on our work efficiently without such a catalogue.

4101. Do you know any similar institutions to this on the Continent?—Not altogether. In Germany they have a clearing house for the books in the State and University libraries. They have also a Union catalogue and they do in that way correspond to our information department, as we call it, and our Union catalogue department, but they do not deal with the other side of our work, the direct lending of books in the way we do.

4102. Regarding this International library scheme to which you referred and of which we know something, do you regard this as an essential part of that scheme?—As far as we are concerned, no. From a national point of view, yes. I think it is of very great importance indeed, but it does not concern our ordinary work very much, except that it would enable us to obtain for research scholars books from abroad which cannot be obtained anywhere in England. It would be very important in that way.

4102A. In order to become part of this national scheme, is it necessary that you should become nationalised?—It seems to me that it would be extremely difficult to fulfil that duty if we were not in that position.

4103. (*Mr. Charteris*): The latest report shows there are 61 Outlier Libraries?—Yes.

4104. Is that number increasing?—Yes, but not as rapidly as it should increase, simply because for financial reasons we dare not ask too many to come in. It is extremely difficult for us with our very small staff to deal with those we have in now.

4105. More would come in if there was the machinery to deal with them?—Unquestionably, and more would undoubtedly come in if we were a national institution.

4106. These 61 libraries represent how many volumes?—About a million and a half.

4107. You have 42,000 books?—Yes.

4108. It would take a very long time to get up to anything like the library that the Outliers represent?—(*Dr. Mansbridge*): We do not wish it to. We hope to be confined to that part of the field which it is impossible or too difficult for the library system of the country to meet. Our stock is small, because we only purchase the books which are actually required and likely to be required again by students.

4109. Should I be right in thinking that the two important functions are the construction of a union catalogue and the co-ordination of the Outlier Libraries?—They are extremely important and necessary functions; the co-ordination, so that with the utmost economy we can use the Nation's resources that they will place at our disposal, and if I might say a word about the union catalogue, it is impossible for us to know where a book is unless we have that catalogue.

4110. Then those are the two most urgent things, the co-ordination of the existing libraries and the making of the union catalogue?—(*Mr. Newcombe*): Apart from the purchase of books, but I think, as I

rather suggested in my answer to the first question, they all very much hang together and one cannot do one without the others.

4111. Do they hang together? You have at present 61 Outliers acting with you. You say that number could be increased if there was the machinery to deal with them?—Yes.

4112. You already have represented by the Outliers Libraries over 1,000,000 books. If you increase the number of Outliers obviously you increase the number of books available?—Yes. Perhaps I might make the position a little clearer. When an application for a book comes in we see, first of all, whether it is in our own stock. If it is in our own stock it is quite simple. If it is in print and we ought to buy it, we buy a copy. In other cases we ask one or more of the Outlier Libraries for the book. We do not apply to an Outlier Library for a book which we think the Outlier Library ought not to supply.

4113. Does the Central Library make it its business to supply every book that is asked for?—Not every book, but most books.

4114. What determines whether they shall buy or not?—If a book is out of print, or it is part of a periodical which it is quite impossible to buy, or a very expensive or a highly specialised book, we rarely buy it, but rely upon the Outlier Libraries.

4115. Does the Central Library buy the book independently of whether it is found in most of the Outlier Libraries?—In certain cases, yes. For instance, the Outlier Library reserves the right to refuse to lend any book which it wishes to retain as a book which is in constant use by its members. In that case they would not lend it.

4116. Suppose you got an application for a book, do you apply to an Outlier to ascertain whether that book is in the possession of the library or not?—Yes. Once having decided that we cannot buy it or supply it ourselves, we have to guess it may be in such and such a library.

4117. If you had a union catalogue you would get over that difficulty?—Yes. Now we waste an enormous amount of time.

4118. If you were to divide the expenditure of the Central Library between the purchase of books and the money necessary for making a union catalogue and providing the machinery for co-ordination, how would the figures work out? Could you give us any idea?—I can give only a rough estimate. It would have to be considered very carefully. This gives some idea of what could be done with £12,000 a year. The Library Department, that is the general work of issuing books and dealing with applications for books and so on, would cost £7,500; the department that deals with the issue of books to adult classes, £1,750; the information department, that is the department whose duty it would be to supply bibliographical information of all sorts and to trace the whereabouts of the books largely with the aid of the union catalogue, would require £1,150; and the union catalogue department, £1,550. The purchase of books would be included in the £12,000, and that would allow just over £4,000 for books for the ordinary stock, and £800 for books for the adult classes.

4119. Do you not see what I am aiming at, which is the Central Library becoming an institution solely for making the union catalogue and co-ordinating the Outliers? If you gave up buying books, it would mean gaining £4,000 a year.—We could not do that, because we could not rely on the Outlier Libraries for everything. In some cases we have 80 copies of the same book for classes. We could not obtain books for the classes if we did not buy them.

4120. Would not it be possible to limit the purchase of books to those required by the classes?—I think not, because very many books which are asked for, sometimes in large numbers, are not in any Outlier Library. (*Dr. Mansbridge*): It is quite clear as the union catalogue develops that the pur-

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chase of books will be affected, because we should know more certainly the whereabouts of books. Of course there is a terrific demand in the country for books apart from that, and we rather fall behind the demand now, a demand which we deliberately refrain from stimulating, as a matter of fact.

4121. What numbers of Outliers do you anticipate you would get? You have only 61. What is the possible?—(Mr. Newcombe): One hopes in time that every special library and every university library would come into this scheme. That would be something very big.

4122. Have you any idea of the number of books that would put at your disposal?—It would be a colossal figure.

4123. What kind of figure?—It is merely guess work, but I know that in the university libraries there are something like 9,500,000 volumes. There are all the special libraries on the top of that. The total would be anything up to 20,000,000 volumes. We do not anticipate we should get all those libraries in a few years. (Dr. Mansbridge): It is not likely that such libraries would give us the freedom to lend their books unless we got some new settlement or orientation of the library provision.

4124. (Mr. Charteris): Do you make a point of never buying a book unless you are asked for it?—(Mr. Newcombe): That is so.

4125. The procedure is when you are asked for it that you have no means of ascertaining whether it is or is not in an Outlier Library at present, except in certain cases?—We have to send round and make inquiries. We have in a few cases the printed catalogues of the libraries.

4126. Of the 42,000 volumes which you have at your disposal, what would be the number, roughly, of volumes available for classes—I suppose 12,000 volumes would be for classes.

4127. Who pays for the postage of the books?—The borrowing library. They are entirely responsible for the safety of the book and for the postage. We very rarely have any losses.

4128. Do you think there is no fear, supposing you were to go on increasing the number of your volumes, that the indirect result might not be that other libraries would slow down, the local libraries might slow down, knowing that they had a reserve to draw upon of an unknown capacity?—There is that risk now. We find that most of the local librarians are extremely good. In one or two cases where they have not been we have the remedy in our own hands.

4129. It might be a growing tendency, might it not, if it was known that the Central Library was assuming, if not the proportion of the British Museum Library, the proportion of the London Library? Would not it be a growing tendency to rely upon it?—I do not think so. There is a certain amount of local pride in one's library, and I think that would come into play. The Librarians and the library committees are most anxious to have good stocks of their own, and if we found any particular library did misuse our service, we should have to check it by dealing with the applications as they came in.

4130. What would you call "misuse"?—If they asked constantly for books. Suppose they had a book fund of £400 and spent £350 on fiction, and said, "We will not bother about the other things as we can get them from the Central Library," that would be a misuse.

4131. You would discriminate?—We should if the case arose. The case has not arisen.

4132. You would discriminate as to the kind of books which the library was building up for itself?—We should expect them to build up for themselves something in the nature of a reference library as far as they were able to afford such books. (Dr. Mansbridge): It is a matter of observation as one goes along; there certainly is a possible danger that a library Committee, not the

librarian, in the interest of economy might say, "We ought to have that book, but the Central Library will have it." Obviously the Central Library would have to restrict that if it happened, and there certainly is a danger of it happening at some time or another. (Q.) In so far as you have a subsidised library what you are doing would be to transfer the obligation from the rate-payer to the taxpayer?—I can imagine a library committee saying, "Now, this Central Library is in receipt of money from the taxpayers we can make bigger demands upon them." It would be foolish not to recognise that danger, but I do not think it is a danger that cannot be met and almost entirely avoided by the right administration of the Central Library.

4133. Administration involving discrimination between one library and another?—Yes. The Central Library would know what the Library was spending its money on, and if the Library was refusing to buy serious books they would obviously place that library in a category by itself.

4134. Do you think in principle that it is a good thing that the Central Library should be able to dictate to the local libraries?—No, I quite agree. They would not submit to it.

4135. It would be involved in it?—We should always have the power as to the books which we lent. There would be no specific and absolute demand for certain books.

4136. You would have a rod in pickle for the local library?—I should hardly call it a rod in pickle. We should adopt a policy of masterly inaction.

4137. You would be able to bring pressure to bear?—Hardly that, I think, because they would resent it. Local people always resent very much central people saying anything. There is a way of dealing with it, but there is the danger.

4138. Does the individual registered reader pay anything to the Central Library?—No.

4139. He does register. Who can register?—In the early days of the Library any approved or accredited individual. As it developed individuals could borrow only through the local library to which they had access, whether it be the University or the borough library, and in the case of specific individuals, as Mr. Newcombe has mentioned, just simply by the process of registration and approval.

4140. Instead of subscribing to the London Library, can I get registered with the Central Library?—I have not the least doubt you can.

4141. I think it is your view, is it not, that the Library is still in an experimental stage?—Absolutely.

4142. You do not think it would be better to continue a little longer in the experimental stage before definitely recommending that it should be the subject of a State subsidy?—We cannot continue adequately unless we receive very considerable endowment which would solve the financial side, but of course not with all the implications of a national library. The demand made upon us—and we are continually avoiding demands—has increased very much since the report of the Departmental Committee and since the Library has commended itself to the whole body of librarians in the country. They are helping us. The special grants recently given to us are for this year only. If we had not had those grants we should have had to stop our book purchase, and next year unless some new accessions come we shall, with the fullest economy in the purchase of books, have finished our book money by about the end of June.

4143. Just one more question. I see that it is anticipated in the report that you may get up to £2,000 a year from the local authorities?—Yes, I should think we ought to.

4144. It is already £1,060, and it is increasing very rapidly?—Yes.

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4145. Why should you stop at £2,000?—We would not stop at anything. We are only modest.

4146. If you could be rational instead of modest, do you not think really £2,000 would be very considerably exceeded?—No, not unless we can deal with the matter from a new angle. I believe that the national status of the Library might enable us to do so, but we cannot do so under our present basis.

4147. Since 1919 the local libraries are as a matter of fact spending very much more than they were?—(Mr. Newcombe): I think so, most of them.

4148. As a result of that legislation in 1919?—Yes. (Dr. Mansbridge): Then the county libraries have come on to the map, too. (Mr. Newcombe): May I quote the figures I gave in an earlier answer? In 1924 there were 357 libraries with an average book fund of only £112. That is for books and binding. They cannot afford to make a heavy contribution to the Central Library.

4149. It is to-day and will remain cheaper for a local library to borrow books from the Central Library than to buy for itself?—Obviously, yes.

4150. Very, very much cheaper.—(Dr. Mansbridge): There is this to be remembered. There may be an application to a local library for a book which the library might not expect any further application for, and, therefore, they ought not to buy that book, looking at it from that point of view, and they ought to be able to get it from some central source. When we started the library we had someone who wanted a certain book on architecture in a rural district. He was obviously the sort of man who could use that book. There was not a local library then, but you could not ask the county library to get a book of that sort. We are always getting applications of that sort. Suppose we were perfectly sound, the bulk of our applications would be for books which the impartial person would say the local library ought not to buy because they would buy it for one person who needs it legitimately but after there would be no demand for it. Who is to buy it? Ought not there to be a central pool?

4151. (Sir George Macdonald): I gather that the Central Library was instituted to meet the needs of the adult classes?—Distinctly.

4152. It was a free service library?—Free service.

4153. What exactly does that mean?—The books were supplied free to the classes or individual students, because the latter were not ruled out from the start, provided that they paid the cost of carriage to and fro.

4154. They were also supplied to registered readers?—Yes, individuals.

4155. Well, that sounds almost too good to be true?—We are glad that people do not believe we are doing it any more than they believed the man was selling sovereigns for sixpence, otherwise we should have been submerged from the start.

4156. Can you cite any parallel outside of the Arabian Nights?—No.

4157. Consequently you widened your conception nationally of what this library should be, and you introduced these other functions, that is the co-ordination of Outlier Libraries and the union catalogue?—Those have developed and have been I suppose rather suggested to us as the library has developed by what one might call its own creative power in the light of its development and service.

4158. I want to be clear about the Outlier Libraries. I gather some of them are what you call voluntary. What does it mean, when they are not voluntary, but when they are involuntary?—It means that the Carnegie Trustees have made a grant to a specific library on condition that it becomes an Outlier Library of the Central Library.

4159. Well, take the Society of Antiquaries. Has the Carnegie Trust made a grant to them?—(Mr. Newcombe): They received a grant of £3,000.

4160. I understand. Now, you have put your claim very persuasively, if I may say so, in that memorandum which you have drawn up. Are you prepared to stand by every word of that?—I see no reason why we should not. (Dr. Mansbridge): No.

4161. There was one sentence in it that attracted my attention and aroused my interest and that was the service given by the Central Library, the great value of it to the university libraries. Now, I want to know exactly what is meant because I am and have been for a great many years chairman of a Committee of a University Library, and if there are any good things going I want to know where they are. What is it?—It was exactly as I surprised Sir Michael Sadler on Saturday by saying that if his students in University College went to their library or to the University Library and were unable to get a book they might ask the help of the Central Library. As a matter of fact, we have helped a large number of the University students. If a student in a University through his collection there is unable to get a book, the librarian in charge of that collection might reasonably apply to the Central Library.

4162. Would I be right in suggesting that perhaps between the words "great" and "value" you ought to have inserted the word "potential"?—One would accept the correction gladly if you will allow us to say that we know in a certain college at Oxford they regarded it as of value, that we had saved their students who were studying history for the final school. Just after the War the students were poor, but we were able to help them especially in the Long Vacation. It is not merely the undergraduate student who is helped by the Central Library. Through its Outlier Libraries it is able to supply many scarce books and periodicals to the staff and research students.

4163. I suppose the University or the College was duly grateful?—As a matter of fact, the only Oxford College we have had any contribution from is Magdalen.

4164. Have you any subscription from them?—Yes, we received £10 last year.

4165. Looking over the subscription list, I did not seem to find any very great recognition or appreciation in the form of cash for the services you render?—We have grants from some of the libraries—King's College, Bedford College, and so forth—but if you ask whether we have received the appreciation in cash which our services have merited, I should be the last to assert that we had.

4166. I see you estimate the amount you are likely to receive next year from University libraries at £16?—I think we could increase that.

4167. Your estimate is a conservative one? Is that right?—We have not much strength to get on with the work. The Library itself takes so much of the strength, and perhaps Dr. Pollard, our Treasurer, and myself would feel that perhaps one might be a little more active in getting more voluntary subscriptions.

4168. I noticed one or two Colleges in Oxford in the subscription list, but I did not notice any Cambridge ones?—No.

4169. But apart from these the only University libraries subscribing at all were perhaps four or five of the Colleges of London University and the University College, Exeter?—We do get subscriptions from a number of them, but the extra-mural departments of Cambridge, Oxford, and so on—in fact, most of them, subscribe. (Mr. Newcombe): They all give something. The total last year from the extra-mural departments and adult class organisations was £102.

4170. It seems to me, looking at last year's figures, that the Universities are getting off extraordinarily cheaply, if you are rendering them services of special value?—(Dr. Mansbridge): I think they are

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4171. Do you think it right that they should?—We are growing. We hope to remedy that amount whatever happens to the Library.

4172. I thought you were appealing to us to get the taxpayer to remedy it?—We are, but we shall also endeavour to obtain, side by side with the taxpayer, additional assistance from other sources. We are not asking the taxpayer to produce the whole of the cost of the Library, our plan, and our estimate so far as we can formulate it, is that far more than 50 per cent. would be provided by these other sources, such as the University libraries and the local libraries which we intend to increase under any circumstances.

4173. Take the adult classes. Who finances them?—The adult classes are financed by the Board of Education, by local authorities, and by University monies.

4174. I find from the figures which you give in your report that in 1927-28 the adult classes borrowed 11,175 volumes and subscribed £102. That is about 2d. a volume?—Yes.

4175. Do you think that a fair distribution of responsibility between them and the taxpayer?—No. I hope we shall increase that. We must increase it.

4176. Do you think the best way to increase it is to get the taxpayer to pay?—Certainly, because our status, our power which is more than our status, would be increased, the value of our work would even be increased.

4177. If I may say so, Dr. Mansbridge, as one who has been long a Government servant, I am afraid that if you got a Government grant your power would not be increased but rather diminished?—That, I have observed, has happened, of course, in regard to other matters but I believe, in the matter of this Library with its widespread service, that we shall be able to increase the voluntary contributions, and we have no intention of relaxing our efforts in that respect.

4178. You do not think, if the Treasury were to give you a grant, that they would consider it a duty to look into your finances pretty closely and keep a firm hold over you?—I should hope they would. I do not want any body to give money to another body without having the most microscopic inspection of the incidence of expenditure.

4179. And control?—In regard to the question of control, we have indicated pretty clearly our conviction that so long as the development of the reasonable service is not surrendered, which is inherent in the Library and essential to it, we are quite ready to accept any constitution, because we believe that this institution is of importance nationally apart from any of our little futile attempts—and a good many of our attempts have been futile to develop the Library we have had in view.

4180. I am afraid you are a little optimistic if you think the Treasury is likely to come in as the genie of Aladdin's Lamp, so to say, and ask no questions but just produce the money. What strikes me even more than the number of adult classes is the number of adult students. You have 27,000, just now. The total of the subscription is £102. That means that these students, if they pay anything at all, pay less than 1d. a year?—It is not altogether a question of paying a penny: the adult student has to spend a good deal on the cheaper books he must buy for himself. I want to suggest that this country has become habituated to a free service in libraries, and our library was free from the outset and established as a free library. Anything which has been received has been as an expression of gratitude. It must come on that point clearly. It is a free library and the vast majority of the people we deal with are people whose means are not excessive, are not as much as could warrant them in purchasing special books in the course of their studies.

4181. Do not take the question as unkindly meant, but might not the devil's advocate suggest that this was because you had demoralised the country?—That is a big question, but of course we have to deal with the country as it is when we construct a library in it. Of course if a country were working absolutely splendidly and fully, with everyone having their responsibilities, that would be a very nice thing. I think our library would be supported.

4182. Mr. Charteris has put certain points which seemed to me rather serious, about the danger of lessening the buying of books by a process of this kind. I understand that you concentrate on the more expensive volumes?—That is our intention. To our regret we are unable often to purchase the books we ought to purchase, because of our inadequate funds, and the number of books we have had to decline because of this heavy expense is considerable.

4183. Supposing you were in a position to carry out your desires, you would wish to purchase the more expensive books?—I should say ultimately, with the exception of when, perhaps, duplicates are demanded, our purchases would run rather more to the expensive books.

4184. Do you not think that there are people who might find difficulty about that, people for whom you are creating difficulties? The smaller the circulation of a book the more expensive it necessarily becomes. Do you not think that possibly you are raising the market against the genuine student who is anxious to provide himself with a copy?—You mean the market would be lowered if there was no Central Library to which access could be got?

4185. The bigger the circulation, as we all know, the lower the price is likely to be. Is not there a danger that by reducing the amount of book buying which is going on, especially if they are expensive books, you are raising the price?—I should think on paper that would work out so, but in practice I do not think it would affect the price of these books.

4186. Do you get many large subscriptions from publishers?—We get very few subscriptions, if any, from publishers—(Mr. Newcombe): We do not ask publishers to help us. Private individuals occasionally do.

4187. I thought I saw one publisher, but not more?—He gives in his private capacity—(Dr. Mansbridge): We have never noticed any criticism. In practice I do not think that would operate, as a matter of fact.

4188. After speaking of the total income, of urban and county libraries—you put it at £1,229,000—you ask "If an additional sum, equal to 1 per cent. (£12,000) of this total (only a proportion of which would have to be provided out of State funds), could make the library service of the country vastly more effective, is it unreasonable to suggest that a proportion of this fund should be provided out of the National Exchequer?" Now, another question has been put to us, and I want to know what answer we are to give. The question was practically in this form. "If by spending 8s. 5d. for every 8s. 4d. (that is 1 per cent.), that they now spend, these libraries could make the service vastly more effective, is it unreasonable to suggest that a levy of that sort should be organised?" That question has been put to us, and I want to know what the answer is. You do not feel that you would have any response to a demand for that?—(Dr. Mansbridge): This is on the assumption that every library would and could pay the extra penny. It implies the support of the Central Library by the local libraries.

4189. Yes. It has been suggested that the proper course is for the local libraries to form a pool and to subscribe *pro rata*, so to say, in accordance with their means to that pool?—I think an experiment of that sort must be considered with a view to the trying of it, but even so there are larger needs of

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a Central Library and a National Library which that would not meet and could not meet.

4190. Such as?—The Central work for the community as a whole.

4191. I do not quite follow?—I mean the local libraries making a definite contribution would not do so if they had to bear the support of the whole activities of the library. I am speaking now of the urban and county libraries.

4192. One penny in every 8s. 4d.? I do not see that you could discriminate very well between the services. However, about the rest of it. The Library Association suggests £12,000 a year. You speak as if a State Grant of £5,000 would suffice. At present the Carnegie Trustees give you £3,000. Would they continue their grant if there were a State Grant of £5,000 a year?—We cannot say, of course, what the Carnegie Trustees would do, but their grant now is limited and ends at the end of next year. That is a matter for their decision. The attitude of the Carnegie Trustees, as I understand it, is that they help experimenting things to justify their existence and to come to a period of strength. Their idea of a persistent grant is one they have not entertained—continuous grant.

4193. For that reason I think you must contemplate that the £5,000 would require to be augmented from some source?—We are quite prepared to augment that figure. We know it will be necessary.

4194. Do you not think there is a tendency, if the State puts its hand in its pocket for a contribution, for the voluntary contributions to dry up?—I have heard it said and have observed it in operation, but it is not an unalterable rule, it does not always happen; I mean it varies. I watched it in Australia, for example, when the State began to finance Universities. It operated for a certain time, but only for a time were the wells of private assistance dried up. I believe that there is a large area from which we can and must draw contributions, whatever happens, and I think we ought to be able to get them up to something like £7,000 a year. I do not mean at once. I mean it is a reasonable figure to aim at, and with a library like this we wish very much to strike the private donor.

4195. Do you think the Treasury would regard it as a reasonable guarantee to say that you hope to get so much?—If the Treasury said this library would cost £12,000, and you must raise £7,000, we would set to work to do it. We would meet any reasonable demand made upon us, and until we met the demand we should have to put up with the condition.

4196. Do you not think your expenditure is certain to increase?—We know that, but, as you will observe, we have never had a deficit on this library, and we do not intend to. If we do not get this extra grant we shall have to restrict the services—we shall have to restrict them somewhat as it is—but we shall keep our expenditure something *pari passu* with our income. That has been our policy ever since the library was founded on practically nothing.

4197. Would you expect the Treasury grant to grow? Your estimate is that the number of adult students will have gone up from 27,000 to 100,000 by 1930. That will mean a very large increase?—We should be prepared, and we believe—by the development of Outlier Libraries, the getting of more donations, if we had more space, and that kind of thing—we should be prepared to cover any reasonable period with a budget of £12,000, and unless there were any sudden change in the value of money, I think we could go on for ten years.

4198. What is the relation of Scotland to all this? Would you propose to manage Scotland on your £12,000, or would that be an extra grant from the Treasury, or is Scotland to do without a Treasury grant at all?—We should have a tender eye for Scotland. With £12,000 we should be able to do a lot.

4199. I hope you will do your best?—There is, of course, a Scottish Central Library at the moment, entirely a creation of and controlled by the Carnegie Trust in imitation of ours. It works in close co-operation with the Central Library.

4200. You would have to take that over?—We would do anything reasonable to help Scotland, that I am convinced of.

4201. (*Sir Richard Glazebrook*): The free library system is fairly extensive throughout the country?—Yes.

4202. As a consequence of that, as I understand, you first started this library as a free service?—Yes. We never contemplated anything else, as a matter of fact, because our students were poor. The idea of the free library is engrained in the English people, whether demoralising or not it is engrained. As a matter of fact, we have libraries on ships now. Is it unreasonable to suppose that in a limited area one could get subscriptions? But no—free libraries. Why should a seaman at sea be handicapped as compared with his brother on land? That kind of thing prevented even in that library the imposition of a charge for books.

4203. I suppose it is the experience generally that in starting a business you probably do it at a cost, if it is a cost, to the person starting the business—at a loss?—Yes.

4204. You have done that to a certain extent up to the present?—Yes.

4205. Has the time come when you could increase your charges and make it more remunerative actually by charging more for the books that are out?—I do not think we could. We might consider the question of library contributions from a new angle if we were in a different position, but no charges have ever been made of any sort or kind, and the imposition of charges would be an exceptionally difficult matter.

4206. Apart from this question of possible finance and the £5,000 from the Treasury, do you think there are advantages, or what are the advantages, of making the library, as you call it, national rather than adopting something such as Mr. Charteris suggested?—I think we answered that rather fully in our replies to the Chairman's questions.

4207. We may take it that the answer that was given will be a sufficient answer to that?—It was considered carefully with the various points.

4208. I think I am right in supposing that fiction is excluded entirely?—Yes.

4209. So that when an instance was taken of 75 per cent. being spent on fiction in some libraries, that part of library work is entirely outside your field?—Yes. We supply no fiction.

4210. (*Sir Henry Miers*): The library was started in the interests of poor students?—Yes.

4211. How does the library still serve the needs of the poor students—that they get from the Central Library what they could not from elsewhere?—(*Mr. Newcombe*): The poor student goes to the local library, and the local library may not be able to supply him with the book he wants, it may be too expensive. The local librarian sends the application to us, and it is our business to supply the book. So far we have been able to supply most of the books the local librarian needs for his students. If we could not supply the book the student would have no possible means of obtaining it from any other source, assuming that he is not able to buy a copy for himself.

4212. Is it not true to say in that respect that it involves your purchasing a very large number of duplicates of one book?—Yes.

4213. So the library differs from other libraries by having a large number of duplicates for the needs of the poor students?—Entirely for the needs of the poor students.

4214. What proportion of the books in the library are in duplicate?—In the class stock perhaps 75 per cent. of them might be in duplicate, running up

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to as many as 80 copies of some books. In the case of the general stock, books of which we have more than one copy, would not be more than 8 per cent. to 10 per cent., something like that.

4215. So no amount of purchasing by local libraries could meet that need, because they could not afford to provide the duplicates required?—No.

4216. You contemplate that the library should not largely increase the amount of its stock. What process of weeding do you think could take place as time goes on if you are adding every year to the stock?—The only books we should weed, I think, are duplicates, or old editions of technical books of which we have later editions. I think it is our business to keep one copy of any book so far as that is possible. The type of book we are asked for now over and over again is the book which is out of print and a copy of which cannot be traced, and I think it is our business to have as complete a store as one can obtain of such books. If we had the space, I think there is little doubt that we could obtain by gift and otherwise very many volumes of that type.

4217. It is not contemplated that the stock should ever rise at a very great rate?—Not the purchased stock, but I think the other stock, the gifts and transfers from other libraries and so on, might rise at a rapid rate if we had the room in which to house the books.

4218. There will be, and indeed there now is, a real demand for more space?—Yes—but not on a very large scale immediately. The growth would be gradual.

4219. Do you think it would be advisable to alter the price limit of 6s.?—I think so sooner or later. I am not sure whether we should do that just yet, but in a year or two's time, when the local libraries have benefited by the increased rates and have been able to build up for themselves a better stock.

4220. That price limit seems a fair limit at the present time?—I think so, at present.

4221. On page 9 of the memorandum there is a table showing the contributions from the urban and county libraries. Can you explain why the county libraries seem to contribute on so much more liberal a scale than the urban libraries?—Because they use us so much more in most cases. The county library covers a much bigger area, and the county libraries are mostly young, most of them are perhaps on an average six or seven years old, and the result is that they have not yet had time in which to build up their own stock, but the demand on us from the county libraries for the cheaper type of book is decreasing each year, because that is the type of book they can now afford to buy for themselves.

4222. In that table the disproportion seems even too large to be explained in that way, in proportion to the increased use by county libraries as compared with urban libraries. The majority of the urban libraries only subscribe one or two pounds, the majority of the county libraries subscribe from £5 to £15. Does that merely represent the increased use?—I think so, yes. Certainly they do use us more and therefore it is reasonable that they should pay a good deal more. Two of them now give us £50; that is because they use us a great deal more.

4223. (*Sir Lionel Earle*): Do your aspirations extend beyond a pure grant of money from the Government, or do your aspirations also extend to premises?—(*Dr. Mansbridge*): We should have to face the question of premises apart from a Government grant, I am sure, unless of course the library were taken over *holus bolus*; that is, if it were only a grant in aid those matters would have to be faced and would call for a considerable drawing of monies from other sources. But even so we are sure we can accomplish that and do the reasonable work of the Library if, say, during the next decade we were certain of an income of, say,

£5,000 from the State and £7,000 from other sources, which we think we ought to be able to compass.

4224. Is not a library of this sort in somewhat the same category as the hospitals? Hospitals do not receive Government grants, and they perform in their own spheres an immensely valuable service to the poor?—Quite.

4225. Since the war certainly the tendency in all these hospitals of which I have personal knowledge is that the ordinary inmate who can afford anything prefers to pay a small contribution towards the expenses rather than be treated as a pauper. If that is so among that sort of public, surely I should have thought that was so as regards your subscribers?—But there are certain national services which we could not expect the subscribers as subscribers to meet. The demands which are being made upon us could not be met by a subscription per volume, that is what it comes to, paid by the individual who borrows the book, and it brings up the whole question of free libraries in this country, because our lending is through libraries. The imposition of a charge, desirable or not, by every free library in the country for their books would be a revolution. It is impossible to put that new patch on that old garment, so to speak. Besides the user of the public library contributes to its upkeep as a ratepayer. There is no rate contribution to the hospitals.

4226. I should have thought that it would have been the natural instinct of the human being, if they could afford anything, to give something?—We have tried that and got a certain amount of money which we have honoured by the name of an endowment fund. We have had over £500 contributed voluntarily by individuals who have borrowed books, but I am afraid that human nature is very much on the lines of were there not ten tribes, but where are the nine?

4227. Whatever feeling there was among the flock would certainly disappear if there were a State grant, because they would say the State ought to undertake it altogether?—I can only give it as a matter of opinion that that would not operate in the case of this Library if a subvention were given by the State. It would strengthen the Library in the getting of other monies, and it would get more monies from others, its power would be increased and its strength would be increased, and it is that power and strength in the interests of the students of England that we want—the poor students.

4228. (*Chairman*): Do you want nationalisation or merely a grant from the public Exchequer?—As a matter of fact, what we are really prepared to see, since it has been put up to us, is the library as a department having a direct relationship with, being incorporated into, the system of national institutions, if I may put it quite correctly. We are quite prepared to agree on our part to be absorbed by the British Museum, we are prepared to agree—indeed to advocate—the library becoming a national library in that order, and that is the desirable thing. But the question this afternoon has turned very much on the subvention side, and I rather perhaps exaggerated that in my answers. At the moment in the interim period, until that is decided, we are in urgent need of a Government grant of such a sum as £5,000 if we are to continue our work satisfactorily.

4229. I will put it in this way. Solution (A) is incorporation as a Government Institution?—Yes.

4230. Solution (B) is a grant from the Government?—One as a department of the British Museum, two as an independent national institution.

4231. Solution (C) would be to continue your present organisation and to receive a subvention?—(*Dr. Mansbridge*): That is an organisation modified to meet the demands which have been made upon us. That would be solution (C). Obviously if we received a Government grant there would be questions.

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DR. ALBERT MANSBRIDGE and MR. LUXMOORE NEWCOMBE.

{Continued.}

of control, as Sir George Macdonald puts, which would come in. There would have to be some adaptation of our situation to meet the needs, and presumably inspection if thought necessary.

4232. (*Sir Robert Witt*): What would you say about a Government contribution conditional upon your raising upon your side say an equal amount?—We should be gratified to receive that, but we fall in with the general run of the country in desiring the Central Library to become an institution in the same order as the British Museum or as a constituent part of the British Museum. In fact a National Library.

4233. (*Chairman*): Solution (D) would be some scheme under which individual institutions which utilised you would increase their contribution so as to make you independent?—That would be if we were made independent by the increase of contributions, that is if the institutions could be induced to increase their contributions—it could not be done I mean on the matter of service, that is quite clear. Even with the 8s. 4d. and 8s. 5d. kind of idea it could not be done unless we come across some wealthy person who would endow us if we were to do the work, which is only a suggestion of the work which is opening out, and which of course we should have to be extraordinarily careful in doing in the next 10 years; but £12,000—irrespective of course, as was pointed out, of increased room for book-storage which would need some extra provision which we think could be supplied from voluntary sources if the status of the library were developed.

4234. (*Sir Richard Glazebrook*): You lend books freely to a large number of libraries which issue those books freely at the present moment without charge?—Yes.

4235. But the authorities of those libraries have had to pay for the books they buy. Why should not they pay some sum to you for the books they borrow from you instead of buying?—I am sure that in the event of the strengthening of the library, if it becomes a National institution using that term generically, we should be able to consider that question afresh and anew, in regard to the raising of the sums which are necessary for the running of the library. We would do anything we could in that matter, but even so it would not be adequate in itself. It would be inadequate in itself. Mr. Newcombe gave figures. If we charged sixpence each, on the service last year we should have got considerably less. (*Mr. Newcombe*): In a sense, the libraries do pay in three ways. Most of them give subscriptions—quite generous subscriptions in some cases. As a rule they pay postage, though a few libraries charge the postage to the borrower. That comes to a considerable total in the course of a year. In no case does the Central Library pay the postage. In the third place, many of them come in as Outlier Libraries and help us to supply books. So they are doing a great deal now.

4236. (*Chairman*): I think that some members of the Commission would like to see the Library. (*Dr. Mansbridge*): We should be very happy at any time for you to come, whether on a surprise visit or by arrangement.

4237. We will give you notice. We are greatly indebted to you for your evidence?—Thank you very much for receiving us and for listening to our attempts to answer your questions in a way that we hope will turn out profitable for the Library.

(*The Witness withdrew.*)

MR. A. K. SABIN, Assistant Keeper, Victoria and Albert Museum (Bethnal Green Museum), called and examined.

4238. (*Chairman*): How would you summarise the main functions performed by the Bethnal Green Museum?—(*Mr. Sabin*): In the first place, it forms an oasis in a region with a vast population, the bulk of which must be considered rather remote from aesthetic influences, both as regards surroundings and occupations. One can say with confidence that a large proportion of our visitors would never visit a museum or art gallery at all, if they did not come to the Bethnal Green Museum.

Then it gives an opportunity for artistic culture—for a fairly broad study of the history of the arts and crafts—to that portion of our East London population disposed to benefit by a museum in their midst. It is a place of reference for students and inquirers on matters relating to the arts and crafts, the study of local topography and nature study within certain rather narrow limits. And it performs a somewhat similar function in regard to art teaching in the elementary, central and secondary schools of East London, as the Victoria and Albert Museum does in relation to the Royal College of Art and other art schools. One section of the museum, moreover, has been devoted to objects calculated specially to interest and instruct children, who form a large proportion of the visitors.

I should add that its present process of development is in the direction of making the Bethnal Green Museum a centre for the main collection of 19th Century Art. This, in my view, will give it a special character of wider general interest, whilst in no way detracting from its local usefulness.

4239. What use is made of the Museum by the local industries?—I am afraid there are no very sound data to go upon in attempting to answer this question. Furniture making, boot and shoe manufacture, and, to a diminishing extent, silk-weaving, are the industries in the neighbourhood chiefly calculated to make use of the museum. But,

except when special facilities or information are asked for, we have no really reliable evidence to estimate the extent of its use. People are frequently seen sketching or making notes of furniture—for instance, the Warding Staff reported 684 visitors sketching or making notes in the museum during October—but probably only a small proportion of these were using the material they were collecting for industrial purposes. From time to time visitors will ask if they may examine the structure of a table or chair, or have an object placed in a better position for measuring or drawing, explaining that they wish to apply a similar principle of design to an object they are making. On the other hand, I seldom meet an old silk-weaver or a furniture maker—and I may say I spend my life amongst the people of East London—without hearing some expression of gratitude towards the Museum, and the frequent remark about the number of times its collections have proved of genuine use.

There is, however, this further point: In Bethnal Green and Shoreditch some 12,000 people are employed in the making of furniture. An exhibition of furniture, such as we have, telling something of the story of the craft from its beginnings in mediæval Europe down to recent years, is of the greatest possible interest to many of those engaged in the industry, and their acquaintance with it helps to enrich their lives by giving a splendid historical background to their commonplace occupation of every day. This is of course only an indirect industrial use, but I think it is one calculated to have a more inspiring influence than such a direct use as the copying of objects for reproduction. This applies also to the boot and shoe industry, in which some thousands of people are employed in the district. We have a very fine collection showing the historical and artistic development of that craft.

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Mr. A. K. SABIN.

[Continued.]

4240. What are the relations between the Museum and the local education authorities?—There are many points of contact between the Museum and the schools of East London; and these points of contact have, I believe, the full approval and appreciation of the L.C.C. Education Authorities, which are the education authorities chiefly concerned. We have gradually arrived, in consultation with school inspectors and head teachers, at the organisation of a scheme of Guide Lectures which fit in with the ordinary curriculum of the elementary, central and occasional secondary schools visiting the museum. Lectures, chosen from our list by the particular head teachers, are booked up often months ahead for classes of elder children, to fit in with their particular schemes of instruction, and are attended with great enthusiasm. Then further, the art classes of a number of schools come to the Museum to draw, design, make colour studies, etc., along similar, though of course much more elementary, lines, as do the students of art schools at the Victoria and Albert Museum. This we consider particularly valuable, since it brings an elder class of scholars right away from the usually dull school-room surroundings which are inevitable in East London, to work under their master or mistress for an hour or so in the pleasanter conditions of the Museum galleries. The teachers tell me that this change of atmosphere and conditions is a delight and inspiration to their classes; and a number of the scholars come voluntarily in their own time to continue these studies. Schools also send occasional parties with their teachers on ordinary school visits. This type of visit is not of much value unless the teachers who bring the classes to the museums have had some fair acquaintance with the collections beforehand; so we always urge teachers to make preliminary visits, and do what we can to help them to plan out a scheme which will make their class visit really educational.

214 educational visits were made to the Museum during 1927 from schools mostly in East London, with a total of 5,099 scholars and 244 teachers. Of these, 2,317 scholars, with 85 teachers, attended lectures provided by the Museum; 1,316 scholars, with 73 teachers, came to paint, draw or model from museum objects; and 1,466 scholars, brought by 95 teachers, paid ordinary school visits. For this year, up to date, 255 educational visits have been made, with a total of 5,880 scholars and 282 teachers. The numbers in the different classes of visits have been: for lectures, 2,651 scholars and 113 teachers; to draw, paint, etc., 1,899 scholars and 100 teachers; ordinary visits, 1,330 scholars and 69 teachers. There has been an average increase of about 1,000 per year in the number of scholars during the six years I have been at the Bethnal Green Museum.

May I add my personal view that I consider this side of the Museum's work of the greatest importance, and that we are helping a younger generation of the industrial classes to grow up with some knowledge of the proper use to which a museum should be put. Apart from the immediate educational value, the children who have had interesting lectures, or have studied and drawn beautiful things in the Museum, will grow into men and women with a better understanding of what museums stand for, and a truer appreciation of our great collections.

4241. What is the position as to the acquisition and loan of objects from the Victoria and Albert Museum?—There was no considered interchange or transfer of objects between the Victoria and Albert Museum and its branch at Bethnal Green in the past. The relations between the two museums are on a much better footing now. Mr. Maclagan is as anxious as I am that the Bethnal Green Museum should exhibit objects worthily representative of the National Collections; and the adoption of his proposal to transfer the bulk of the collection of 19th century objects of art from South Kensington to Bethnal Green, has caused the transfer of many objects during the last several years. The ques-

tion of interchange has scarcely arisen yet. It is true some half dozen objects have been transferred from our collections to the Victoria and Albert Museum during this year; but it has been rather a question of the withdrawal of many objects entirely from exhibition at Bethnal Green, and their substitution by suitable exhibits transferred from the Victoria and Albert Museum. During 1927, for instance, 158 objects were transferred to us; and so far during 1928 we have had no less than 380 objects transferred from the Victoria and Albert Museum, all of them objects we specially wanted.

4242. Do you consider it desirable that there should be an exhibition of modern objects of art?—Not as a permanent exhibition. We have had the rather sad experience of the results of mid-Victorian enthusiasm to warn us against placing too great a trust in the permanent value of contemporary productions. But if a practicable way could be found of getting together from time to time representative loan collections of the best modern objects of art, I certainly think it would be desirable and of great benefit to have such exhibitions at Bethnal Green. It should be borne in mind that the Bethnal Green Museum stands as a centre of culture in a district otherwise poorly served in such matters. On the western side of London exhibitions are frequently being held relating to all vital phases of development in the art world. In East London the public has very limited opportunities; and I rather feel it becomes a duty of the Bethnal Green Museum to keep this public somewhat informed on modern development in objects of art.

4243. How do you think the general utility of the Museum could be extended?—In the closer linking up and further extension of educational work. The process of re-organisation has already converted the Bethnal Green Museum into a place which is really attractive to great sections of the public of East London. We now want a wider public, better instructed in the bearing of art upon life. By increasing and developing our activities in relation to the schools, along the lines described in the answer to the third question, this better instructed public life will in due course be produced, capable of genuine appreciation of our museums and what they stand for. This I believe to be the direction along which the Bethnal Green Museum can prove itself most valuable.

4244. That is definitely the educational direction?—Educational. There is not at present any particular need for alteration in the museum itself for its further development on these lines.

4245. (*Sir Lionel Earle*): I have known the Bethnal Green Museum for 10 years—on account of the buildings, of course—and I can only testify to the enormous improvement which has taken place during the last six of those 10 years. In olden days the Museum used to be a sort of dumping ground of the Victoria and Albert Museum, and I dare say there are a great many unworthy objects still in that Museum. Do you find still that things are sent to the Bethnal Green Museum as a convenient place which they want to get rid of at the Victoria and Albert Museum?—No, that no longer takes place at all. If it were suggested that a department wanted to get rid of a big thing that was of no use to them, I certainly should not have it for that reason at Bethnal Green. I have entire freedom in that way.

4246. (*Chairman*): Your negative is conclusive?—Oh, yes, quite conclusive.

(*Sir Lionel Earle*): I do not think I have anything to say, because I am full of admiration of the improvements. It has been marvellous during the past 10 years. It was a terrible place before the War and during the first few years of the War.

4247. (*Sir Henry Miers*): How far are your visitors confined to people from the locality, and how far do they consist of those coming from a distance?—It is very difficult to make any definite

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[Continued.]

statement, but by far the larger proportion are from the district, that is to say, from East and North East London. A certain number of visitors come usually conspicuous by being better dressed and different in manner, but that is only a small number, chiefly during the working times on ordinary weekdays—probably only a few hundreds during the course of a week.

4248. You do not get the ordinary sightseer?—Very few. We do get a few. People who read of the Bethnal Green Museum in the guide books, occasionally Americans and other foreigners.

4249. I asked because I see that in Baedeker for 1923 the Bethnal Green Museum is described as a neglected branch of the Victoria and Albert Museum, which is rather discouraging?—It is very discouraging. I will take steps to get it altered.

4250. This is a new Baedeker. In the publication, the "Dragoman," or "What's on in London?" which comes out monthly now to be bought for threepence, and tells one of all the sights in London, the Bethnal Green Museum is not mentioned, though almost all the other museums in London are. I was wondering whether the Bethnal Green Museum was taking sufficient steps to make itself popularly known?—No, probably not on those points. I have got into communication with a number of editors of different publications, and have had the entry relating to the Bethnal Green Museum revised, but the two you mention have certainly been neglected.

4251. I was hoping it would become more widely known because, as Sir Lionel Earle has said, it is so enormously improved. You might make a note of those two points?—I will certainly do so.

4252. How far is it becoming of more local interest, how far are you able to discard specimens that have no local importance or interest? Can you get rid of loans and gifts which have been there for many years and which have no particular appropriateness?—Of course, we must have many things that have no bearing on the locality, but we have no loans at present of any importance that are not of great interest, and the general collections, although they do not all grow out of local interest, are to a great extent related. For instance, there is still an amount of silk weaving going on in Bethnal Green, and the Spitalfields silk industry was the great industry upon which the neighbourhood was founded. At one time there were as many as 60,000 people engaged in the silk weaving industry; and what is now a great collection of textiles and costumes of the 19th century, with various spinning and weaving appliances related to Spitalfields silk, has grown in a way out of that old historic association of the neighbourhood.

4253. I should like to ask whether you are hampered by gifts or loans which you are obliged to exhibit. I was thinking of the Eastern and Abyssinian collections. I do not know how far you are bound to exhibit such things as that?—No doubt you refer to Lord Curzon's collection, which has been withdrawn now for a couple of years.

4254. That was a case in point where it was not of local value?—No. It was withdrawn after being there far too long, I think.

4255. That sort of thing is not happening now?—That is not happening now at all.

4256. Roughly speaking, is the Museum in your view designed specially for the purposes of the local inhabitants, and secondly to a large extent as a children's museum? Are those its two main objects?—Yes. For the local inhabitants chiefly, of which of course children form a very goodly proportion. We have something like 100,000 children in our neighbourhood.

4257. You do try specially to attract children?—I try to interest the children—not so much to attract them, for they naturally come. Mother sends them out with the baby, and they come into the museum. But what I try to do is to collect them in one section of the Museum and get them interested. Otherwise

the Museum would become, as it was in the past, merely a playground for children during holidays and at week ends.

4258. You spoke just now of lectures provided by the Museum. What type of lectures are they?—We have a guide lecturer who comes down from South Kensington to deal with that generally.

4259. Chiefly on art subjects?—On art subjects, I have grouped them under different headings, as, for instance, subjects of general interest; lectures dealing with history, that is showing the relation of art objects to the history lessons given in the schools; a series dealing with design and its development; and a series dealing with technique and appreciation of art and objects of art. We have also lectures dealing with such subjects as the story of furniture making, the story of the potter and pottery.

4260. These are given by lecturers invited to come from outside?—No, they are generally given by one lecturer, or by myself; most usually by one lecturer who comes from South Kensington. I hope to get this process extended, and to persuade the London County Council to help us. Trained teachers understand the best manner in which a child can be talked to; and if the London County Council would appoint a teacher, who could be specially trained in the relation of objects of art to ordinary life, and in the way museum study links up with the usual school curriculum, so as to organise school visits and deal with the classes in an educational way, I think that would be very valuable.

4261. Do they send their teachers at all for instruction at the Museum?—Not officially. Their teachers come.

4262. No classes for teachers are held there?—No. I give talks to groups of teachers, but that is not done officially; it is usually done through various associations they have; for instance, next Monday I have a party of 50 teachers belonging to what is called the Arts and Crafts Guild of Bethnal Green and Poplar. Those teachers are specially interested in arts and crafts, and teach hand-work in the schools.

4263. A very large part of your time is occupied in giving direct instruction of this sort?—Quite a good deal.

4264. (Sir Richard Glazebrook): Arising out of a question of Sir Henry Miers', in which he asked about excluding certain objects from the Museum, do you think that exhibits which are arranged to arouse local interest should be mainly connected with local manufactures and trade?—No. We are limited by our functions being those of an industrial art museum; but we have extended our interests, for instance, to the study of local topography, and have a very considerable collection dealing with that subject. Under our present charter I do not think that we can extend our interests into other local things very much.

4265. (Sir Robert Witt): On the same point I should like to ask whether it would be possible, would you feel it to be within the scope of your duties, to arrange, say, a part of your museum definitely as a children's museum, that is to say getting away a little from the grown-up stuff which has come into your hands, and arranging it, if you have space to do so, more definitely for the education and interest of children?—We have at present one gallery specially arranged in that manner. It is a fairly large gallery of about 3,500 square feet, and everything in it has been arranged with the purpose of interesting and instructing children. It would be rather desirable, I think, to have rooms, if possible, detached from the main building for such a purpose, because a building of the kind we have at Bethnal Green is disposed to be rather noisy, and the serious student is often interfered with by exclamations of rapture and other noises made by small children. But we already have this one part of the galleries separated for the purpose of a children's exhibition.

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[Continued.]

4266. Have you any portion that you have arranged, or could arrange, for temporary exhibitions, say of a local character such as was suggested, for instance, say a Jewish exhibition or something of that kind arising out of the peculiar characteristics of your neighbourhood?—I have arranged one section in the upper galleries from which the things can easily be removed, and we have had several separate exhibitions during the last few years in that portion, which have attracted a good deal of attention. Each year since 1924 we have had an exhibition of drawings and paintings by members of our men's institute at Bethnal Green, an institute with a membership of about 1,200 people, and that has always proved rather attractive locally. Then we had an exhibition last midsummer, not related in any way to the East End, of Pompeian drawings. I did not find that so successful; but there was a good deal of talk about it in the schools, and it was really done for the sake of the schools. We have this one space which we do use to arrange temporary exhibitions as often as we can.

4267. Is the Museum open on Sundays?—Yes, on Sunday afternoons from 2.30 p.m. to 6 p.m.

4268. Is it open in the evenings on weekdays?—On two evenings in the week—Mondays and Thursdays until 9 p.m.

4269. Is the Museum completely lighted for that purpose?—It is lighted, but not very well lighted. That is one of our present troubles. We are looking to the Office of Works to remedy that.

4270. Just one more question. I was a little bit surprised that in none of your replies (when you were emphasising the loneliness of your gallery in that district) did you refer at all to the Whitechapel Art Gallery, which is so close at hand, and which does represent in some ways the modern side of art to which you referred?—Geographically, it is close at hand. It is about a mile distant. But in London a mile is a long way. The Guildhall is not much more than a mile distant but, surrounded as we are by a vast public, distance seems to be magnified, if I may put it in that way. Then the Whitechapel Art Gallery is not an institution constantly open as we are, but it is of great value, undoubtedly.

4271. Have you ever helped it, or does it help you? Have you any relations with it?—We have had practically no relations with it. The only relation as far as I know has been my own visits to it. I am not aware that the authorities of the Whitechapel Art Gallery have ever been so far as Bethnal Green.

4272. It would be desirable rather if you could be in touch and play into one another's hands?—I think it would be extremely desirable for all people who have work of a similar nature in such a region to get their work correlated in some manner.

4273. (Mr. Charteris): How many visitors do you get in a year?—In 1927 we had 367,455.

4274. Do you find the evenings are well attended?—Not very. Last year we only had 8,753 people in the evenings. This year already to date we have had some 10,329.

4275. It is two evenings a week?—Yes. The attendance is gradually increasing as the fact of our being open in the evenings gets better known.

4276. Do you find that you are able to obtain the exhibits that you want?—Yes, mostly with no difficulty at all. The Victoria and Albert Museum is so rich in its possessions that it can easily supply most of our modest requirements.

4277. And they respond to your requirements?—Very well indeed. We have every reason to be very grateful for their response. It has been of tremendous help to me in the task I have undertaken down there.

4278. (Sir Henry Miers): Do you foresee any direction in which you would like to develop a new

line in addition to what you are doing at present?—No, I think not. I think at present we have not got by any means to the end of the possibilities of the lines along which we are developing. Sometimes I have a great longing for an art gallery there, much better lit, and specially built for pictures; but that presents a number of difficulties which would not easily be overcome. For one thing, we have no valuable pictures to draw upon.

4279. Is your collection of pictures of a permanent character, or are they changed from time to time?—Yes, what we have is a permanent collection. The greater portion is a collection of some 300 watercolours and oil paintings bequeathed to the Museum in 1885.

4280. (Sir Robert Witt): Not very good?—A quite wonderful collection of watercolours; oils, not so great; but the watercolours, of the third period of the British Watercolour School, are very fine.

4281. (Sir Henry Miers): Would not you prefer to have some constant change in the exhibits of pictures?—Yes. Pictures are, undoubtedly, a great attraction to the public which visits the Bethnal Green Museum, and a change from time to time would be greatly appreciated. The Whitechapel Art Gallery with its painting exhibits is extraordinarily well attended by very enthusiastic people, and our own paintings are one of the most popular sides of the collections.

4282. It would be better if there were new things to be seen from time to time?—Well, you see, with a vast residential population a large number of people come again and again, and they do want changes.

4283. (Mr. Charteris): You have never had loans of pictures from other collections?—Not from other galleries. We have had loans from time to time from individuals.

4284. (Sir Robert Witt): Would you welcome them from the Tate Gallery, for instance?—Yes, I think it would be very desirable to have pictures from the Tate Gallery, if we had conditions under which they could be properly shown.

4285. (Chairman): How is it you have so little relation with the Whitechapel Art Gallery?—I am afraid neither the Bethnal Green Museum nor the Whitechapel Art Gallery has sought any intimate relations so far. The little overtures that have been made have been made on my own part, but I have never sought any interchange of ideas in any way. I might plead that I have been so very much occupied with my own museum's affairs that it has been difficult sometimes for me even to get out to the exhibitions at the Whitechapel Gallery.

4286. (Sir Lionel Earle): Do you consider that the lighting could be easily improved without enormous expenditure, in spite of the very bad condition of the building—when I say "bad" I mean structurally, in design, and so on? Is there anything that could be done?—Yes, I think it would be a very simple matter. As a matter of fact, Mr. Patey came down recently to look into the matter, and I believe he has a plan in hand.

4287. Probably we shall be able to take money on the Estimates?—That is what he is hoping to do.

4288. I will inquire about it?—I think he will tell you our lighting is in a very bad state.

4289. Not only bad as regards light, but in a dangerous condition?—No, I do not think dangerous, but not suitably lit in any way. Lights were put in according to old fixed arrangements which have since been done away with, to suit partitions which have been removed here and there, and for the old arrangement of cases which has now been entirely altered.

(Chairman): We are much indebted to you, Mr. Sabin.

(The Witness withdrew.)

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Mr. CHARLES FFOULKES.

[Continued.]

TWENTY-SIXTH DAY.

Thursday, 13th December, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

Sir MARTIN CONWAY, M.P., D.Litt.
 A. E. COWLEY, Esq., D.Litt., F.B.A.
 Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
 Sir RICHARD GLAZEBROOK, K.C.B., LL.D.,
 F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.
 Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.
 Sir HENRY MIERS, D.Sc., F.R.S.
 Col. Sir COURTAULD THOMSON, K.B.E., C.B.
 Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).
 Mr. J. H. PENSON (*Assistant Secretary*).

Mr. CHARLES FFOULKES, Curator and Secretary of the Imperial War Museum, called and examined.*

4290. (*Chairman*): What is the scope of the Imperial War Museum and what is its precise objective?—(*Mr. ffoulkes*): It is a little difficult to say what the actual scope is. The original idea, when it was started, was, as I always understood, to continue the collection of military exhibits and relics at the Tower. For that purpose it was under the Office of Works for a short period. The first Commissioner was Chairman, and we drew our salaries from, and all our establishments were, directly under the Office of Works. Then that was found to be unmanageable because there were so many things to be dealt with, the buying of pictures, dealings with the Admiralty, the War Office and the Air Board that we were cut adrift and made into a separate Department. That was the original idea. It is embodied in a letter from Sir Alfred Mond, who formed the Imperial War Museum by the order of the Cabinet. That is contained in a letter that he wrote with regard to another point.

4291. (*Sir George Macdonald*): What is the date of the letter?—This is 1928. It refers to another negotiation.

4292. Sir Alfred Mond's letter?—That is Sir Alfred Mond's letter.

4293. (*Chairman*): That was found to be impracticable?—Yes, because the whole organisation was too big. One of the first actions of Sir Alfred Mond, who was Chairman, and of the Director-General, was to visit the Tower and see if it were possible anywhere to house these exhibits, and at that time it was quite impossible, there was no available building at all for that purpose.

4294. How do you describe the precise objective now?—That is really contained in the Act, which is rather vague. The Act, in section 1 (1), says "For the purpose of managing the Imperial War Museum . . . and for the other purposes of this Act, there shall be established a Board of Trustees (in this Act referred to as "The Board") which shall be a body corporate by the name of "The Trustees of the Imperial War Museum." Certain provisions were laid down. Section 2 (d) provides that the Board may "Apply any money received by them on the exchange, sale, or disposal of any objects, or on the sale of any land, or by way of payment for admission to the Museum, or by way of gift or grant or otherwise, in the purchase of any object which in the opinion of the Board it is desirable to acquire for the Museum." Paragraph (g) provides that the Board may "Subject to the provisions of this Act, do such other things as appear to them necessary or expedient for furthering the interests and increasing the utility of the Museum."

4295. It is not very precise?—It does not define at all—in fact, I have heard it said that the Museum

might collect Sèvres china under the Act. There is nothing definite at all as to what the functions of the Museum are beyond carrying on the work of the Committee.

4296. What is the statutory position? Have you power to add to the existing Great War collection weapons and military objects illustrating other periods?—That is what the Trustees would like the view of this Commission upon. The Treasury Solicitor gives it as his opinion that the Trustees can do anything they like and widen the scope. The Treasury Solicitor said "There is no express reference in the Act to any particular period, or indeed any provision in terms limiting the powers of the Trustees to the collection and exhibition of articles connected with the Great War of 1914-1918 alone." That is the opinion of the Treasury Solicitor.

4297. Turning to the interim report of the Committee on Military Museums, supposing their recommendations were carried out, what effect would that have on your future position as regards accommodation requirements?—It need not really have very much effect if the whole of the provisions were carried out. The suggestion was that small models illustrating the development of artillery might be added to lead up to the exhibits at present in the War Museum; the question of small arms is comparatively small. If they were all collected together from the various Government Museums and Establishments, the whole collection would take up a space less than half the size of the room in which we are at present sitting. It is quite negligible, and at present, if that were done, they would occupy a gallery which cannot possibly be used for exhibition it would not be advisable to use it for storage—it is a gallery which would be used, not for public exhibition, but for the reference of the student.

4298. What are the views of the authorities of the Imperial War Museum as regards the recommendations of the Committee?—This was the minute of the meeting of the 7th March when a proposal was made by the War Office that the collection in the Tower Armouries representing the development of artillery and small arms should cease at, say, the year 1715 and that the War Museum should carry on:—

"The interim report of the Committee was received from the War Office and laid before the Committee. The Trustees present were of opinion that the proposal to include in the Museum collection small arms and models of ordnance that were not used in the Great War should not be agreed to, and that an official letter should be sent to the War Office informing the Army Council of this decision."

* The Memorandum submitted by the Trustees of the Imperial War Museum in reply to the Questionnaire addressed to them by the Royal Commission will be found on page 236 of Vol. of Evidence which accompanied the Commission's Interim Report.

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[Continued.]

The Army Council then wrote a very long letter in which they said:—

Copy.

The War Office,
London, S.W.1.

27th April, 1928.

42/Institutions/67 (C.1.).

SIR,

I am commanded by the Army Council to refer to your letter of the 5th instant, and to say that they learn with great regret that the Standing Committee of the Imperial War Museum were unwilling, at their meeting on 7th March, to accept the recommendations of the Committee on Military Museums under the chairmanship of Colonel The Lord Cottesloe, C.B., V.D., T.D., in so far as they related to the inclusion in the Imperial War Museum of small arms not in use in the Great War of 1914-18.

2. I am to remind you that the bulk of the exhibits in the Imperial War Museum have been provided by the Army Council either at the time when the Museum was set up or by additions made since that date, and in making these contributions it was on each occasion the Council's intention that they should be used for educational purposes. The Council are, of course, concerned mainly for the provision of facilities for study for personnel of the Army, but it appears to them that the Army's interest in this matter is not different from that of the general public for whose instruction the Imperial War Museum was, they believe, originally designed. It is the Council's very definite view that full advantage of the collection relating to the Great War of 1914-18 cannot be taken unless it is studied with reference to earlier and later developments. They are informed that national museums of arms are not, among the other leading Nations of Europe, limited in scope as is the Imperial War Museum, and it will hardly be disputed that, whether study is being undertaken from an historical or a technical point of view, the Great War period cannot be isolated from those preceding or following it without, to a very great extent, depriving the collection of lasting educational and technical interest.

3. The Council appreciate the difficulties, created by the space required for large exhibits, which have precluded the Cottesloe Committee from recommending that all types of warlike stores should be centralised in one national museum of arms, and have led that Committee to confine its recommendations, so far as they affect the Imperial War Museum, to the sphere of military small arms and ancillary equipment. As regards artillery equipment, the Council propose to take steps to ensure that people, whether military or civilian, interested in the study of ordnance shall, so far as possible, have an exhaustive collection available for their inspection in the Rotunda at Woolwich.

4. Equally in the case of small arms they consider it highly desirable that as complete a series as possible should be available in one building, and they accept the view, expressed by the Cottesloe Committee, that that building should be in a central position. If the Trustees of the Imperial War Museum are unwilling to agree to the proposals put before them, the position will be that, since financial considerations preclude the Council from creating a museum of their own in a more convenient situation, the most complete collection of small arms will be housed in the Royal Small Arms Factory at Enfield, and, as the Trustees are no doubt aware, such a situation necessarily involves the exclusion of all unofficial visitors.

5. It is true that the change proposed by the Council relates only to one class of weapons among the many exhibited in the Imperial War Museum, but it is one in which the Army is interested from several points of view; and the Council trust that on reconsideration the Trustees will be able to take the view that it is of greater importance to enhance the value of the Museum in this department than to maintain the homogeneity of the exhibits of all types contained in the Museum.

I am, Sir,

Your obedient Servant,

(Signed) H. J. CREEDY.

The Secretary,
Imperial War Museum.

With regard to this question of small arms, the Tower was the central repository of these things up to about 1852, when the Enfield Small Arms Factory was established, and all the "sealed patterns" before that date came to the Tower. Then Enfield was established and the Tower only got isolated specimens here and there with certain foreign arms and weapons from time to time. After 1853 it is quite incomplete. The same thing happened at the Rotunda Museum, which is also incomplete. The Enfield Museum is incomplete anterior to 1853, and there is a further Museum collection at Weedon which is not open to the public. The bringing together of certain specimens of all these collections would make a complete historical sequence from 1715 up to, if it were agreed upon, the present day, 1928. It comprises several hundred specimens, the list in tabular form is about 7 feet high in close type. That gives the whole history of British small arms.

4299. The letter of the Army Council is practically an endorsement of the Cottesloe Report?—Yes, only not laying stress on the collection of models of artillery. It is purely pressing the question of small arms.

4300. As regards the lease of your present premises, I think the lease expires in 1941?—Yes.

4301. Is there any reason to suppose that an extension after that period would not be granted?—We have no reason to suppose that the lease will be renewed, we have always been told that it would not be.

4302. Turning to a broader question, assuming it were possible, would it be desirable for the collections of the Imperial War Museum to be accommodated in the Tower? Do you see any difficulty in that course?—It would be desirable, it would be of great interest that the Military collection should be in one place, similar to the Hôtel des Invalides in Paris, but the main difficulty is building. I understand, and I agree, that it is entirely undesirable to put up new buildings in the Tower, and the only possible buildings are those occupied by the Military Authorities. If the War Office decided to remove the Garrison and Military organisation of the Tower, then I think it would be quite possible to make a really good representative collection there. Of course many big things would have to go, but it could be done.

4303. Then you would concentrate everything in the Tower?—I would concentrate everything in the Tower.

4304. Do you know the view of the Military Authorities on the possibility of removing the troops?—I should not like to say. I have heard one or two private views, but I do not think I ought to make any statement.

4305. What about the suitability of the buildings there?—I think they would do. Naturally, I have not gone over the buildings because I felt, under the circumstances, that it would be rather impudent to ask to do so, but I believe the main building would be suitable. Whether there would be a possibility of picture galleries on the top floor I do not know.

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[Continued.]

4306. Are there any special schemes for exhibiting specimens which you employ which are not usually employed in other Museums?—No. What we are always very strong on is the label, and there we have copied exactly, for I do not think we could do better, the system of the Science Museum, especially as they are our opposite neighbours. We print the historical description in large type and the technical and scientific description in smaller type below. We also illustrate very largely by photographs, which makes the exhibits alive. It may be some particular gun which we show by a photograph, actually in action at a particular place or on a particular day, and as far as possible we also illustrate that by a map of the district showing the actual point where it was used. We have also used a little machine called the mutoscope; the machine is generally used for rather humorous subjects on piers, for example at Brighton and elsewhere. We have inserted prints from our own cinematograph films, and by putting a penny in the slot of these machines you can see quite an interesting scene of the King's visit to the front, Lord Allenby's entry into Jerusalem, ships in action, etc., which makes the incident very much alive and of very great interest.

4307. Do you get a considerable revenue from that?—We have paid our capital expenditure over and over again. The machines cost £200 and the repairs cost £57, a total of £257, and up to 30th November we have taken £871 in pence.

4308. What is your view regarding the imposition of fees?—On that I think the Trustees are generally in agreement that we should not charge fees, and certainly not as long as there are no fees charged by other large Museums in our neighbourhood or by the Imperial Institute. I think we should probably have to impose fees if the Natural History Museum and the Victoria and Albert Museum and the Science Museum imposed fees.

4309. What is your practice with regard to loans abroad? Have any pictures or other objects which have been lent suffered damage?—No, very little damage—just damage of frames, which has always been replaced very soon either by the Insurance Company or by the borrowing organisation.

4310. What is your experience of the Trustee and Departmental systems of government?—There I can only tell you my personal experience. In the early days I served under a Committee of the War Museum. I serve now under a Board of Trustees and under the Office of Works, and I have served on two Committees. I can only say that my associations, both personally and officially, have been extraordinarily cordial, and I could not have wished for more pleasant associations with the Board and Committees collectively and individually. The only point which, however, is rather an important one, is that a Department is more useful when you get a sudden request in an emergency which requires an authoritative pronouncement. If it happens in, say, August or September, it is very difficult to get your Board together, and if you get them together it is very difficult to get a quorum. I certainly find with my experience of the Office of Works that when one has any difficulty of that sort which wants immediate settlement one can go to the Department and know that either the Minister or a responsible officer will give an opinion at once. That has happened in the past in the War Museum when the First Commissioner of Works was Chairman of the Committee. It happened very frequently in the old days when we were very closely in touch with all the Service Departments and the Foreign Office. It has happened two or three times recently in regard to these loans of pictures, where the Foreign Office have written a very strong letter urging the exhibition of pictures, and if I could not get the Board of Trustees to work I simply had to take the responsibility and get the Board to approve my action afterwards. I do not like that method, but I felt it had to be done. We had a personal letter from Sir Austen Chamberlain

respecting the Buenos Aires loan, which I felt had to be dealt with at once. It occasionally does put a certain heavy responsibility on to me, if the Director-General is away and I cannot get at the Trustees.

4311. Have you any general representations which you wish to make?—There are two or three points. It seems to be rather of interest that the problems of the Imperial War Museum are in some respects those of the London Museum which has had gradually to spread beyond the confines of greater London. There is also a comparison with the Carnavalet Museum in Paris which I have known for many years and which began as a Museum entirely of the Revolutionary period, but which has now from force of circumstances spread and takes in all Paris. When a building is pulled down the fittings often go into the Carnavalet Museum, although they have nothing to do with the Revolution.

4312. Your conclusion is that you ought to extend your periods?—It is very difficult not to. In the War Museum we have the firearms of all periods. The earliest firearm used in the War is of the date 1681. With gaps, the whole series of firearms seem to have been used in East Africa, Mesopotamia, Turkey, etc., so that it is very difficult to bind oneself down to a period. There is one point, which as far as I can see was not raised in Sir Henry Lyon's evidence, and that is the aeronautical section. The aeronautical section of the Imperial War Museum is housed in the Science Museum for two reasons, partly because the large space required for exhibiting aeroplanes could not be obtained in the present Galleries of the War Museum, and partly because the exhibits filled a gap in the Science collection of aeronautics illustrating the development of air craft between the years 1914 and 1918. Without this War period, the development of the Science Museum could not possibly have been illustrated, so that the suggested expansion of the War Museum rather seems to follow on similar lines. The Science Museum has definitely set out to exhibit peaceful inventions—in fact so much so that they have handed over to us sectioned firearms and so forth as not being within their purview—at the same time they are bound to exhibit aeronautics of the War period in order to show the whole development.

4313. What is your conclusion?—That possibly the same thing might apply to the War Museum, that in order to show somewhere a complete series of firearms of the British Army one should gather together from other Museums so as to make one complete series, which could not be done anywhere else. The difficulty at the Tower is that it is almost impossible to do any very serious work there. It is so overrun with excursionists and Cook's parties with guides that there is no place for private study, no place at all. My own office is up 184 steps, and is a turret about 14 feet 6 inches in diameter. There is absolutely no place where you can take the student for study; he has to do the best he can with the crowds about him; but at the War Museum we have facilities where people can study maps and photographs and all sorts of details in perfect quiet without the interference of the public.

4314. If the troops were moved from the Tower, that would afford accommodation both for exhibition and study?—Yes, absolutely; but it is, I am afraid, a thing which will not happen in my day. It would certainly be the ideal.

Nothing has been said about our library, but I think the Commission ought to know how far we go with that. Very roughly speaking, we have 25,000 books and 20,000 to 30,000 pamphlets, and our visitors are from 400 to 500 persons a year—with an amount available for expenditure of not more than £120 a year. We receive about £200 worth—generally more, I think—in gifts from authors and publishers. There again we are faced with difficulty as to what books should be acquired. Some

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[Continued.]

of our readers consider that the origins of the War date back to 1870. The collection of post-War books dealing with problems such as reparations, disarmament, etc., directly arising out of the War, also needs very serious consideration. It is very difficult to know where to stop with those. The British Museum realise that at our library, being smaller, the things are more accessible, readers can get their books more quickly; they can refer to maps, photographs and other documents on the spot very much more easily than at the British Museum, and the British Museum very often send us readers. The Historical Section of the Committee of Imperial Defence and the Imperial War Graves Commission depend almost entirely on us. Occasionally we lend to other organisations, but it is very difficult to lend books unless one has a large number of duplicates, because we find almost invariably that people want to borrow the books which the library reader wants himself. Included with the books is a very large collection of maps, vertical air photographs numbering about 13,400. I understand from Professor Bein, of Potsdam, that it might be possible to arrange an exchange of maps and air photographs with the German Government, provided the War Office approved. With regard to our pictures and works of art, which number 4,400, I believe this collection is unique. No other country in the world possesses a collection recording the work of the most notable artists of all schools from the conventional illustrator right up—or down—to the Cubist during the period 1914-1918—all schools are represented, including John Sargent, Sir William Orpen and Sir John Lavery—all the greatest artists of the day. The collection of photographs numbers considerably over 100,000. Included with these—this is another point which is I think worthy of notice—are 4,500 negatives dealing with ships of the Royal Navy between the years 1866 and 1914. We purchased these by the advice of the Admiralty for the sum of £140; that is to say, about one halfpenny a negative, and the orders for prints up to the present have exceeded the capital expenditure. There is no other Government organisation which deals with these kind of things. The Admiralty has no sale organisation; neither has the Stationery Office under that sort of heading. One reason for the purchase of these was that so many practically obsolete ships were brought into service during the War, of which photographic records were needed, that in order to get these we had to buy the whole collection. It is an extraordinarily interesting, and indeed a very valuable, national collection.

4315. (*Dr. Cowley*): Would the small Gallery for small arms which you spoke of give space for study?—Yes.

4316. It would give sufficient space?—It was built originally for our Library. When we first took over the Galleries the congestion was really appalling; we had very little office accommodation and no library accommodation—but that was eased very considerably by taking over a house at the back, 178, Queen's Gate, which has accommodated our Library, our maps, photographs, and a large number of surplus exhibits. The Gallery I have referred to is an iron Gallery. You could not possibly let the public into it—it is a regular narrow library gallery. It is locked with doors at each end, and before any decision was reached I got the Commissioner of Police to get his experts to see whether there would be any danger in locking up and storing a large quantity of firearms there, and he said it was perfectly safe.

4317. You could put your students there?—Yes; they would be shut off from the public. You could not possibly admit the public there; that could not be done under any circumstances at all.

4318. We had it so much impressed upon us that the Museum was congested and in such grave need of space that I was wondering whether it could be used?—This house and a store that we have

recently taken over from the Victoria and Albert Museum have really eased the situation very considerably. The only real danger now is gangway space. Our exhibits are certainly crowded, and when we get 7,000 or 8,000 people in at once the gangway space is very small; it means that we cannot move large objects very much, and the repairs, for example, of valuable ships models have to be done in the Gallery as the models cannot be moved anywhere else.

4319. Your collection of small arms is growing, is it not?—Not very much. Certain gaps might be filled in. For example, the other day I was tentatively offered Mauser's collection, but under the present circumstances one could not go into that at all. His is a very valuable collection. There is another very large collection of a private collector who has always, I believe, intended to present it to the Nation. Whether he will do so in his life time or not I do not know. That also is a very valuable collection. In the Gallery I have referred to you could get pretty nearly 1,000 firearms I should think.

4320. There is no possibility of extension, is there?—Not there, no.

4321. No possibility of extension at all?—No.

4322. You told the Chairman that there would be space in the Tower for study and exhibition, and I think you said it would be ideal. Would it not be very much out of the way at the Tower?—I am not sure what the number of visitors is at the Tower, but I believe it is considerably over half a million a year.

4323. (*Sir Lionel Earle*): In 1926 177,994 people paid for admission and 212,957 went in without payment.—The average for the year is about half a million.

4324. (*Dr. Cowley*): What is the attendance at the Imperial War Museum?—The War Museum total since we opened was 929,824. The average per year is 232,456. The average on a Sunday is 1,138, and the highest attendance of which we are quite certain on August Bank Holiday is 8,041. There was one day when I think it was a little more, but we have not been able to verify that.

4325. (*Sir Robert Witt*): I understand your view to be that ideally you would like all the arms and armour and the War Museum exhibits brought together in one space.—That would be the ideal, because then you could trace the whole development. For example, there is the very interesting development of modern armour which at present does not find its place in the Tower, but it is extraordinarily interesting as a successor to the armour of the Commonwealth.

4326. You appreciate that it would be impossible to include in that the very valuable collection at the Wallace Collection owing to the terms of the gift?—Quite impossible.

4327. So that it would never be quite complete?—No. No collection of armour can ever be complete.

4328. It would not be complete even as regards what is available in this country?—No, but different periods and different types are very fairly represented at the Tower.

4329. Failing that solution, are you in favour of the addition to the Imperial War Museum, with its War trophies and War exhibits, of the pre-War collection which has been suggested?—It certainly would make it very much more interesting for study, simply because there was so much obsolete material used in the last War. For example, one of the machine-guns used in 1914 was almost obsolete in the nineteenth century.

4330. You are suggesting, if I follow you, that you should go back to 1715?—That was simply for the small arms and possibly the models of Ordnance.

4331. Apart from that, it would not have any logical or sentimental connection with the Imperial

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War Museum as it stands to-day?—No. If it was to continue the sequence in the Tower then it would.

4332. On the point of numbers, is it the fact that the number of visitors to the Imperial War Museum at Kensington is increasing or diminishing?—It is very difficult to forecast, but there have been increases in the last two years. Intentionally we have not advertised ourselves very much, purely on the question of photographs. We find, when we get large numbers of people, that the orders for photographs pour in and we simply cannot deal with them. We have an order now from America for 20,000 prints of the 1s. size, and it will take years to get through them. When we get large numbers of visitors, the one section they come to, after they have seen the exhibits, is the photographic section, and sometimes we are absolutely swamped under with orders.

4333. Are not you glad of such an order?—Yes, but we have to tell them that we do not know when we can supply them.

4334. If you increased your staff it might be good business?—That is what we should like to do very much.

4335. If you could increase your photographic staff it would be good business to execute such an order?—Yes, but one cannot quite tell how long that is going to last. For this reason I should not like to increase the establishment. It is rather difficult to do it on a temporary basis.

4336. What proportion roughly of the number of visitors are what one might call pure students as opposed to the general public?—That is difficult to tell. We have companies and half companies of the Guards, parties come up from Woolwich of the Artillery, Ordnance. The civilian students, if one can judge from people making sketches, form quite an appreciable number.

4337. When I said students I think I did not mean military students who are actually in the Forces, but students on the historical side perhaps more.—It is difficult to tell, except that one can see the exhibits are being studied, and the exhibits have been used very largely by sculptors in the last four years, very largely indeed—in fact the sculptor of the Royal Artillery Memorial said that he could not have produced the Memorial without the help of the War Museum, there were things there which the Artillery could not provide him with. That is the kind of way in which it is used.

4338. You have referred to the fact that the exhibits are very large in number. Would you see any objection to disposing of duplicates by sale?—We have done so. At the Crystal Palace we disposed of about £600 worth of tanks, guns, and naval appliances. The other day we also disposed of about £150 or £160 worth of scrap iron, of guns which were redundant or in bad condition and were not required at all.

4339. Do you think that more could be done in that way by going over it carefully with a comb?—There is a certain amount could be disposed of, but not very much. There is a certain some of the largest weapons, I think, might go.

4340. Could you withdraw a good deal from exhibition which is now on exhibition and store it merely for the students? Not very much, I think. There are just a few of the larger things which might be withdrawn, but the small things are all on exhibition, those that are of value.

4341. As a non-student it always seems to me that you have an enormous number of exhibits—at least the guns look very much alike. There are whole racks of guns.—There are a good many of those put up for what you might call decorative purposes, to fill in walls, but the collection that was proposed to be in the Gallery would be nearly all of isolated specimens or possibly a few duplicates which might be used as exchange or filling up gaps.

4342. Would you be in favour, as a matter of principle, of a reference section as opposed to an exhibition section?—That is what we are trying to do for the small arms. With the other things, wireless, for example, we have found it much better to send enquirers and students to the Science Museum, because the development of wireless is pre- and post-War, and the War wireless section is simply part of the development.

4343. Are you in favour of an extended system of loans?—Yes. Of course it is always rather heartbreaking because they always want our best pictures.

4344. I was coming to the pictures. For the moment I was dealing with arms and weapons.—I do not think they would be wanted much. The Loans of obsolete arms and armour are nearly all carried out now by the Tower. Many years ago I found that armour and weapons had been issued in large quantities from the Tower in 1861, and on going round some of the military establishments I found that some of them had disappeared entirely. At one castle about 400 or 500 specimens had disappeared, there was nothing left at all. I asked the War Office, with the approval of the Office of Works, whether we might take over these on inventory charge, and when it was finally approved I found it meant I had to take an inventory of 35,000 pieces all over England, Scotland and Wales. However, we have done that and now the issues for decoration in military establishments or small local Museums are made from the Tower Armouries. They are not made from the War Museum.

4345. I think the view is that you have power to lend abroad?—Yes.

4346. That has never been challenged?—No, that has always been, so far as I can understand, subject to Treasury sanction.

4347. It has been acted on by your sending some pictures recently to Buenos Aires?—Yes.

4348. Were you satisfied with the result?—As far as I know there was very little damage, one or two of the frames were a little damaged. Apparently the organisers thought our pictures of such importance that the portrait of Marshal Foch was made the frontispiece of the whole catalogue. The other pictures were reproduced and very greatly appreciated.

4349. You think that any disadvantages in connection with such a loan were more than outweighed by the advantages?—Yes. The only serious drawback, which probably does not apply quite so much to pictures in other galleries, is that the original committee laid down that they would not accept any works of art except those produced by men who had actually seen what they were dealing with, there were to be no studio paintings unless they were done from sketches on the spot. The result is that if our pictures were lost or damaged the record would be entirely lost. I am speaking quite apart from the artistic value of these records. We do consider that the drawings and studies are of extraordinary interest because in no past War has there ever been mobilised practically the whole force of the art world to supply these records. It includes a remarkable collection of drawings, an amazing collection by Mr. Muirhead Bone, Mr. Macbey and other artists drawn actually on the spot. The French have often expressed their deep regret that they never tried to do the same thing. It is absolutely unique, there is nothing like it in the world.

4350. Is not the collection so rich that you could spare some for the Dominions?—I should not like to say. I think that is a thing the Trustees would have to express their views upon.

4351. I was only asking for your individual opinion.—We certainly have a large number of works, but naturally the Dominions would want the best. They would probably not want the things which we should like in some cases to get rid of.

4352. You have not tried them yet?—No, we have waited for them to approach us.

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4353. (*Sir Thomas Heath*): I think I am right in saying that at the very inception of the War Museum there was no idea of its being a Museum of anything except the great War of 1914-1918?—At the very beginning, certainly, from my recollection the idea was that it was to be wider than that. The early history is rather complicated because it really began with Lord Harcourt. In my early conversations with him and Sir Alfred Mond, the point that I made was that we had nothing in the Tower to record British military operations except one pair of kettle drums which represented the whole of Marlborough's campaigns and a few field-guns and 100 cuirasses which represent the whole of Wellington's campaigns. That is all we had got in the Tower, and I suggested that we should collect trophies and relics to record the British effort during the War. After about one or two meetings of the Committee the scheme grew until it became of course almost unmanageable. An Air Force representative was appointed after the first two or three meetings and a representative to record the work of women during the War in munitions, etc., etc. The Ministry of Information, on coming to an end, turned over to us the whole of their stock of pictures and photographs and miles of films, and then the thing became so big that it was very difficult to see how it could be tied on to the Tower. That was the original idea.

4354. My recollection rather differs. I was at the Treasury at the time, and I am very clear in my recollection that it was to be exclusively the Great War of 1914-1918 which was in question. It was to be purely a kind of War Memorial as well as a Museum. Those words were used very commonly.—Yes, I remember that suggestion.

4355. It was to contain a record and memorial of the War in all parts of the world, the raising, equipment, and transportation of troops, munitions manufacture, medical services and other subsidiary services, women's work in the War both direct and by way of substitution for men, and generally the whole effort of the Empire called forth by the War. I am perfectly clear in my recollection that that was what the Treasury understood when the first proposals were made.—May I read this letter of Sir Alfred Mond?

4356. What is the date of it?—This is quite recent.
It was when this question was discussed.

4357. I rather wanted some contemporary information.—This is the letter:—

MY DEAR CONWAY,

I am very sorry that I cannot be present at the meeting of the Board on Wednesday, 2nd May, when the question of the Interim Report of the Cottesloe Committee received from the War Office, proposing that the Museum should include small-arms and models of ordnance not used in the Great War, is up for reconsideration. Unfortunately, I have to leave London for the Adriatic to-morrow.

I feel very strongly that the more general the scope of the Imperial War Museum becomes, the more permanent will it be. I have always had a fear that if the exhibits were restricted to those relating to the last war, at some future date, the whole idea of the Museum might be abandoned and the Museum itself dissolved. I think that the wider we can extend its scope, the more permanent will the Museum be and the more sure will we be that the results of our efforts in forming the Museum will live.

I sincerely trust, therefore, that you will reconsider the decision which was reached on the 7th March and accept the recommendation of the Cottesloe Committee.

Yours sincerely

(Signed) ALFRED MOND

Sir Martin Conway, M.P.

He was of course responsible for the setting up of the Museum.

The proposal was made under two headings. The original idea was the collection of naval and military trophies, and side by side with that was the proposal to emulate the activities of M. Bloch, who was collecting in Paris every single thing that was printed, including even shops' paper bags, everything that had to do with the War. So the two things came to be considered together. The original idea was the military and naval trophies, and, simultaneously, I think it was Sir Ian Malcolm, who put forward the other suggestion, and the two things then came to be considered together.

4358. I am afraid that I do not see any allusion to anything except the Great War in the words which you read just now.—As far as I gathered in talking to Sir Alfred Mond, the thing was rather under two headings which included naval and military trophies and also books, pamphlets, posters and pictures dealing with the War. The original idea was simply to go on collecting military trophies.

4359. We shall not get any further, I am afraid. My recollection does not confirm that at all.—The thing was so vague, and if the Act had been more detailed we should have known exactly where we were, but the Treasury Solicitor certainly said that under the Act we could collect Sèvres china, provided the Trustees thought fit.

(*Sir Thomas Heath*): No doubt that is the case.

(Sir Lionel Earle): Sir Alfred Mond was my Minister at the time, and my view entirely confirms that of Sir Thomas Heath, but I think no one would be in a better position to answer that question than Sir Martin Conway, who was closely associated from the very start with Sir Alfred Mond on this question. Do not you think his original idea was to make a great collection connected with the War only?

(Sir Martin Conway): I think that is certainly the case, but not necessarily excluding things that threw light upon the War.

(Sir Lionel Earle): That may be an afterthought, but at the time it was to make a great collection of things connected with the War and nothing else.

(*Sir Martin Conway*): Undoubtedly.

4360. (*Sir Thomas Heath*): Am I right in thinking that the policy of the Trustees up to now, for instance, when gifts are offered to them, has always been to ask whether the proposed accession really illustrates anything connected with the War of 1914-1918?—Yes.

4361. It has been so?—It has, and I may say that sometimes, without consulting the Trustees, I have refused a thing, for example things connected with the Boer War, but one does get a difficulty. For example, I am going to investigate to-morrow the whole of the records of the Connaught Rangers, which include a large number, so I am told, of copies of their War diaries and War relics which presumably will include things of earlier dates, so that it would be a very nice point whether to let that collection go, or to decide, if it cannot be split up, who is to have it. That is the kind of thing that offers difficulties.

4362. On the question of accommodation, your memorandum says that the Gallery accommodation was also inadequate and that you had no sufficient storage.—Yes.

4363. And that objects which were increased in value were depreciating in consequence of that?—Yes.

4364. I did not quite understand how you found room in those circumstances to take over the small arms.—For this reason, that when things were really at their worst we had transferred to us a very large house, 178, Queens Gate. In addition to the advantage of its being a large house, its garden actually backed on to our Galleries so that one could get through from one to the other without going

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[Continued.]

into the street. That has very well accommodated our library and our maps, our picture store, our stamps, photographs, all of which had to be accommodated in exhibition galleries. I have a small plan here (*exhibited*). The whole of what we know as the annexe now which has the Allies' exhibits, the War Graves exhibits and other exhibits, was occupied by books, maps, posters. It is the contents of the annexe which we have been able to accommodate in other offices. The red part is the small gallery which could only be used for small arms or something of that sort.

4365. I understand that in March of this year the Trustees rejected the proposals of the Cottesloe Committee?—Yes. That was the wider proposal of models of small arms and Ordnance all together.

4366. After that they seemed to have changed their attitude in the matter?—Yes.

4367. You read in connection with that a letter from the War Office?—Yes.

4368. You did not tell us what the reply of the Trustees was. Might I ask you to tell us what the resolution was that was passed in reply to that letter?—I will read the whole minute. There were the two letters, one from Sir Alfred Mond, and one from the War Office, and incidentally I think a letter was written by Lord Haig—he expressed his opinion just before he died—asking for reconsideration of paragraph 11 of the Standing Committee of 7th March. The resolution of the Trustees was:—

"The Trustees do not see their way at the present time to agree to the proposal that the Imperial War Museum should house complete collections of war material of all dates. Moreover they consider that such a matter involving questions not only of space but of high policy should best be dealt with by the Royal Commission on Museums. But, with these provisos, the Trustees are prepared to accommodate on loan the small collection of small arms now offered by the War Office especially for the instruction of students, pending the decision of the Royal Commission."

On the receipt of this resolution the Army Council replied as follows:—

Copy.

42/Institutions/67 (C. 1).

The War Office,
London, S.W.1.

27th August, 1928.

SIR,

With reference to your letter No. 424/28 of 12th May last, regarding the Report of the Committee on Military Museums, I am commanded by the Army Council to express their gratification that the Trustees of the Imperial War Museum now see their way to accommodate on loan the technical collection of small arms offered by the War Office. The Council have accordingly instructed the Committee to proceed with the preparation of their Final and detailed report.

The Council note that the Trustees consider that the general question of policy involved should be referred to the Royal Commission on Museums, and they presume that any such reference will be made by you. At the same time the Council would wish, if the Commission feel any doubt as to the desirability of adopting the scheme put forward in the Interim Report of the Cottesloe Committee, to have an opportunity of sending a witness to explain in evidence the Council's views.

I am, Sir,

Your obedient Servant,

(Signed) H. J. CREEDY.

The Secretary and Curator,
The Imperial War Museum.

That is what it came to, my Trustees still rejected the wider suggestion of a collection of War material of all dates, but provisionally agreed to the collection of the small arms, and that was really based on the fact that they could be accommodated in a Gallery which could not be used for any other purpose.

4369. You say that if the collection were removed to the Tower and you got the additional accommodation in consequence of the removal of the troops you would be able to find accommodation for all purposes including instruction?—Yes.

4370. What sort of instruction would you expect to take place there—Military officers?—Not necessarily.

4371. Or historical students?—There are students of the development of firearms, but up to the present they have not been able to study; in fact, one of the chief authorities, Lord Cottesloe himself, has told me more than once that such study is almost impossible at the present. The student begins by his study at the Tower, then he finds there are some gaps; he has to go to Woolwich, then he has to make a journey to Enfield—and incidentally at Enfield the Officer at the gate tells one that the only way to get lunch is to go back to Liverpool Street, so that it is not a place where the public can study easily. I am treated with great courtesy, but the average inquirer is naturally treated with some suspicion; so that it is quite impossible for the public to study there. Then he has to come to the War Museum, and by that time his heart is broken and he loses interest in the subject.

4372. I suppose that as regards Military officers there would not be a great deal required there in view of the local establishments that already exist?—They are by no means complete.

4373. They each of them have a collection?—Up to a certain point.

4374. Of things they require?—Yes.

4375. So I suppose that if a central place at the Tower were started for instruction there would be some duplication?—Not very much, I think. I thought it would be of interest when the whole thing was discussed to see whether there was an appreciable public, and so I went to the Patent Office and went through large numbers of specifications of small-arms, and was surprised to see how very much they were fingered and thumbed, which showed that there was a public. I do not know whether it is with a view to inventing other appliances, because some of the machinery of the modern and more complicated arms is of extraordinary interest and is quite possibly used for other purposes.

4376. You are speaking now of the general public?—Yes. I am working, if I may say so to the Commission, entirely for the student and the general public, and all these proposed changes of necessity mean an enormous amount of personal work for myself night and day. If I were to let the thing drop, it would make life very much easier, but I do feel that, being in charge of the two Museums, it is my duty to try and make both of them of more use educationally.

4377. (*Sir Courtauld Thomson*): What was the origin of the War Office Committee?—The proposals really began in 1913. We began to realise these things in those days. We realised that the Tower had got a miscellaneous collection. Besides armour, there were large numbers of firearms, with numerous gaps, there was Greek armour, and a very large collection of Oriental arms and armour deposited by the East India Company when they ceased to exist. An endeavour was made to try and sort things out in those days, but the only thing we could effect was that the British Museum should take over the Greek and the Oriental armour to improve their collections. The negotiations with the Rotunda were more difficult, and the whole matter dropped during the War. Since then the present Curator of the Rotunda Museum, General Evans,

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[Continued.]

has done what I think is really unique in the history of all Museums in this country. He and the Royal Artillery Institution realised that they had a large collection of very valuable arms and armour which were much more interesting to the public in London than they were at Woolwich. They include a famous helm which I think is the finest tilting helm in the world, bought by the War Office for £6, and I think it now might be valued at £7,000. Somewhere between £10,000 and £15,000 worth of armour and decorated weapons the Royal Artillery Institution have turned over entirely to the Tower, a transfer which really was quite unique and I think an extraordinarily public-spirited thing to do, because naturally all of us in charge of Museums are always very loath to part with our exhibits on any terms at all. This acquisition to the Tower Armouries has been of the very greatest value to the public and to the student of armour. That is what really started the idea, when in 1927 the Rotunda proposed to turn these things over to the Tower. Then the old Committee was reconstructed, and became the Cottesloe Committee. The original negotiations began in 1913 with the United Services Institution, but the War Office considered that they should not be brought into the question because they are not under War Office control. They get, I think, a special grant from the War Office, but they are not controlled by the War Office at all. They are at present setting out to be more educational, but it is much more a collection of extraordinarily interesting souvenirs; they are not arranged as technical exhibits.

4378. How is the staff of the Museum recruited and trained?—They are all ex-Service men. We took them straight out of demobilisation, the men and the officers, and they are extraordinarily good and very efficient. Perhaps it is not for me to say much about their training, but none of them had the very slightest experience of Museums. They came to us straight out of the trenches, and they have made themselves very competent indeed; I think the result reflects very greatly to their credit.

4379. (*Sir Martin Conway*): I think we ought to have on record the total cost of the objects in the Museum at the present time?—The total cost of all our objects since we started has been £244,410. It is very difficult indeed to estimate their value, but going by picture sales, by Sargant's sale, and the increased value of etchings, drawings and so forth, I should say that half a million pounds would be a very fair estimate of the value of the pictures alone, without counting the books, stamps and other exhibits.

4380. (*Sir Richard Glazebrook*): There are one or two points in the report which I should like a word about. On Page 6, it is stated that there are three classes of persons interested in the Museum, the first class being apparently inventors and people of that kind, the second class mainly historical students. Would it be fair to suggest that providing for persons of those classes was rather a matter for the Services themselves than for the general Museum service of the country?—I do not know where they are to do it. That is exactly what the War Office feel, if it cannot be done in one of the existing Museums for which the Services are largely responsible, they would have to set up another Museum to duplicate.

4381. Might not the solution of the question be "Yes, do that"?—Then it would mean to a very large extent duplicating again. What we were trying to do was to sort out the three or four Military Museums so that each could be of use up to a certain period, and this really seemed to come under one of the points to be considered by this Commission.

4382. There is a third class for whom it is to be useful, the general public, and with regard to that it is said that as the result of the Great War there is a great deal of interest at present, but that in process of time interest will fall away a good deal. Suppose for a moment that I am a pacifist—I am

not, but suppose I am—and I say we have become members of the League of Nations and we have signed the Pact and done various things of that kind, and that, that being so, is it reasonable or right that we should arrange a Military Museum to stimulate recruiting and constitute valuable War propaganda?—As a matter of fact it does the reverse, for the League of Nations use us very considerably. To go through our large collection of photographs is enough to show anyone what a terrible thing War is and how it should be avoided at all costs. That is one side of it which I personally put before visitors, I say that one of the things we want to show is not what a glorious thing War is but what a terrible thing it is.

4383. That relates to a collection referring to the Great War, not these collections going back to 1715?—No. By that time, when the War Museum has got to that period, it will take its place very much like the Napoleonic Wars, which we do not regard as horrible.

4384. There would still be a Military Museum to stimulate recruiting.

(*Sir Martin Conway*): Where do you get "stimulate recruiting"?

(*Sir Richard Glazebrook*): In the Cottesloe report.

4385. (*Sir Martin Conway*): The War Museum from the very start has had the exactly opposite effect?—We have found it very useful. The League of Nations Union are always applying to us for films.

4386. (*Sir Richard Glazebrook*): Assuming the Cottesloe report were accepted and the extensions spoken of in that report were approved, would extensions of site be wanted?—Not at present, no.

4387. You would be prepared to go on provided you could get renewed the lease of the Galleries which you now have?—Yes.

4388. And without additions to them?—I think one could go on.

4389. I think you said that you had always understood that the leases would not be renewed?—I always understood that in 1941 the buildings would be pulled down, and that I think the College of Science would move across.

4390. (*Sir Henry Miers*): With regard to the question of accommodation, in the event of objects ever going to the Tower, I suppose that the Air Service exhibits could not find a place there in any case because they would require a larger space than is available either at the War Museum or at the Tower?—Yes, but they are of such value in the Science Museum and they could not be duplicated.

4391. There is space in the Science Museum to enable that collection to be increased and developed?—I cannot say.

4392. It does not come under your purview?—No. It is extraordinarily well exhibited at present.

4393. (*Sir Lionel Earle*): I recognise that the question of accommodation is an acute one. Were it not for the question of pounds, shillings and pence, I should not be happy merely for the Military to evacuate the Tower and the War Museum to go there, because my dream would be to pull down the hideous modern buildings at the Tower and to preserve the Tower as the greatest monument in Europe. It would probably cost the Exchequer a large sum of money to adapt those buildings, but nothing like the cost of building a new place. Where does the United Services Institution, which has another collection, come in as regards these various Museums? Ought not they to be absorbed?—That is very difficult. It is private. It is governed by a purely private Committee and up to the present they have dealt entirely with souvenirs, collections of medals, uniforms worn by certain officers, pieces of plate presented to regiments, &c., and, except in the library, there is no scheme of technical exhibits that the student can study. For example, if I want a particular type of sword, I

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find it part of the decoration at the top of a wall, whereas in the War Museum it would be in a case. Up to the present they have not dealt with that side at all, but I believe the new Curator is proceeding more on educational lines.

4394. There are there small exhibits chiefly of the Napoleonic era occupying one of the most beautiful buildings in the whole of London. I do not suppose it is used much by the student?—I do not know; but the student has to pay 1s. if he goes there. I do not know the attendance figures.

4395. (*Sir George Macdonald*): Is it not largely a Museum for personal souvenirs?—It is. Their library is very good. I use it very greatly myself.

4396. Does it fulfil that function?—It is of great value historically and the Museum is also valuable from the personal point of view.

4397. The report rather indicates there is need of a Museum of that kind?—The ideal thing would be for all to be concentrated, as in Paris in the Hôtel des Invalides, where the whole history of the French Army from Napoleon is recorded.

4398. (*Sir Lionel Earle*): If you had a proper Museum built on another suitable site, you would not attach enormous importance to the Tower qua site for the Imperial War Museum for these students?—No.

4399. According to our experience, although the Tower has the second finest collection in the world, the student is a very negligible quantity out of the 400,000 who go in.—That is so.

(Chairman): We are greatly indebted to you for your very valuable evidence.

(*The Witness withdrew.*)

Mr. R. R. TATLOCK, Editor of the "Burlington Magazine" and Art Critic of the "Daily Telegraph," called, and examined.

4400. (Chairman): In what direction do you think the utility of our National Museums and Galleries can best be extended?—Speaking as one who has no direct experience of museum or gallery work, I should say that our National Collections are now very ably arranged, and I have no general policy to advocate in the hope of increasing the usefulness of the National Museums and Galleries as a whole, but I should like to mention one or two minor defects as they appear to me and then to pass on to a larger question. First of all, I feel that in some cases the distinction between works of art, on the one hand, and rarities or curios, on the other, is insufficiently observed. What I mean is that sometimes a work of art which as such may not be of large significance is acquired by a Museum solely for the irrelevant reason that it is uncommon. This particularly applies to collections of prints. I shall give you an example. I do not think it expedient that at the beautifully organised print room of the British Museum money should be spent on acquiring, say, a print of a living artist the very high market value of which has been considerably enhanced by the device of destroying the plate after a few proofs have been published or by the similar device of making some trifling alteration on a few of the prints such as the addition of initials or other markings. The tendency of this kind of collecting is anti-educational. It encourages people to value works of art not according to their artistic merit, but according to their rarity, as if they were in the same case as postage stamps which are valued, not according to their beauty, but according to their scarcity. Another minor question is that of photographs. It is difficult to understand why the photographs issued by the National Gallery are so bad, while those published by the Victoria and Albert Museum are so good. Photographs of works of art are becoming every year more important for purposes of study, and it was sad to notice that the value of the illustrated catalogues of the National Gallery pictures, edited by Sir Charles Holmes, was much diminished because of the poor quality of the plates. I have a large experience of photography and of the reproduction of photographs by the half-tone process, and I wish to impress on the Commission that no photo process craftsman can achieve a satisfactory result from the average photograph supplied by the National Gallery. I should like to be allowed to add that I do not know who is responsible for the photographing of pictures at Trafalgar Square.

May I now pass on to what I have referred to as a larger question. It is a question that has undoubtedly been exercising the minds of an extraordinary number and variety of people for many years. If we divide those who visit the National Gallery into several classes, classes which must be admitted I think at least to exist, we are confronted

with several distinct points of view and demands. There is, for instance, the important distinction between those who are primarily interested in art and those who are primarily interested in art history, and there is the distinction between those who go to the National Gallery to enjoy art or to study art history and those who regard the National Gallery quite simply as one of the sights of London. Without taking up far too much of your time I cannot discuss the problems involved in the various desires of these different sets of visitors, but as I believe a majority of all of them is agreed on certain things. There is pretty general agreement that the acquisitions by gift and purchase are much less important than they might be. Again there is general agreement that some of the pictures there are in an unnecessarily dirty condition and that some are enclosed in ugly or otherwise unsuitable frames, and there is agreement that some of the rooms are insufficiently lighted. Many intelligent people have been discussing these and other defects as I call them and considering the causes of them, and it is really remarkable how nearly unanimous opinion has become that it is the system of management that is to blame. Almost everybody feels that the National Gallery is without a personality in control of it. It is like a ship without a captain. I may make clear what I mean by referring to the importance in the public eye of the President of the Royal Academy. At the time of his election the newspapers are full of the subject, and I feel sure that the general enthusiasm of people for the Academy cannot be due to the quality of the pictures to be seen there. It is rather because the institution is organised so well. There is always something happening at the Academy or there appears to be, because what happens is made known to everybody. R.A.'s and A.R.A.'s are not merely painters and members of a Committee sitting behind closed doors, but they are links between Burlington House and the people who support the Academy exhibitions. When we turn to the National Gallery we find a very different state of affairs. To most visitors that institution seems only half alive, and this I submit is because the machinery is deliberately concealed. The National Gallery is managed as if it were a private club, not as if it were the property of the public at all. The same is true of the National Gallery at Millbank. I shall give you an instance. For days after the flood at the Tate Gallery no proper information was made public about the damage; indeed no proper information was given for months, and it is doubtful if that has yet been done. When the art critics of the great newspapers called at the Gallery following the flood, which was on a Saturday, they were denied all information whatsoever, and some of them were addressed as though they had no business with the matter. The consequence was, of course, that the more sensational newspapers being com-

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elled by the authorities' secretiveness to indulge in guess work, published grossly exaggerated accounts of the damage. Months passed before the fact that Landseer and other pictures were destroyed was published. In the case of any other public institution than the National Gallery such behaviour is unthinkable. It is now abundantly clear to everybody that the system of control by trustees as at present in practice has badly broken down. Cases have occurred within my experience in which someone who might easily have been persuaded to present an important picture to the nation has been put off because no single authority from the Gallery was entitled to do the persuading or even to give the assurance that if the picture were offered it would be accepted. In the circumstances the wonder is that the National Gallery receives any gifts at all. Needless to say when it comes to competitive purchasing the system is seen to be even more pernicious. Clearly the Gallery is the victim of an unworkable system for the existence of which I dare say no individual can be to blame. That the Director has in fact been saddled most unfairly with the blame is common knowledge. Surely what is wanted is a director with a free hand. No private collector could succeed nowadays if he had to consult a Committee; no dealer could do so without facing the Bankruptcy Court. I have a great deal of evidence that the vast majority of those for whom the National Gallery means something feel the present Board of Trustees should be abolished. Half measures are useless. Every single member should be asked to resign and a small Committee of business men, including some young ones, should be appointed in their place. Such men would never think of embarrassing the freedom of the Director as the present Board does. In those circumstances the chief business of the Director and his technical assistants on the staff would be to get into personal touch with generous persons and to persuade them to contribute pictures to the Gallery. In the present circumstances the Director in accordance with a by-law of almost incredible folly is definitely forbidden to do so. The Director could call in one of the trustees to help him in negotiating a gift, or could, when it seemed to him wise, delegate his work to a trustee.

4401. How would you suggest that the educational facilities offered by the National Museums and Galleries could be improved and what are your views as to methods of exhibition, treating the subject from the standpoint (a) of the public, (b) of the student?—In answer to that I have only to say I think that styles of artistic expression, styles in regard to art history should be the basis of lectures and of exhibitions. I would refer the Royal Commissioners to the bi-centenary exhibition at Ipswich in 1927, which was designed to illustrate Gainsborough's place as an artist in Europe. The attempt was made to throw light on the influences that affected the growth of Gainsborough's genius both in his early days and as he developed later as well as to indicate how he in his turn affected other artists. This meant the inclusion in the exhibition of pictures, both native and foreign, painted before, during and after Gainsborough's lifetime. I should like to see such exhibitions organised by the National Galleries and Museums. The centenary of Bonnington's death would be suitable in my opinion for such an exhibition. As to the distinction drawn in the question just put to me between the public and the student, my experience as one who spends most of his time among art students, but some of his time in the service of the general public is that it would not be desirable for art galleries and museums to cater for the general public in a radically different way from that in which they cater for the student. Referring again to the National Gallery, I should say that the essential difference between the student and the general public is that the student wants better acquisitions, etc., while the general public wants worse ones. We cannot gratify both these desires, therefore we can only hope that our work

on behalf of students of different sorts will be instrumental in converting some members of the general public from Philistinism. If, however, by the ingenuity of our lecturers and exhibition organisers the lesson can be on occasion simplified for the benefit of the beginner so much the better.

4402. Have you any proposals to make for improving publicity arrangements in connection with the National Museums and Galleries?—I have no special or expert knowledge of publicity, but I think that if the trustees of the different galleries and museums were business men we should soon have the right kind of publicity. I thought that at the National Gallery Centenary much more could have been done to interest the general public. Imagine how such an event would have been celebrated in Paris. The streets would have been decorated, the military would have been out; there would have been music in the air and the President of the Republic would have delivered an oration. The notices of acquisitions that are sent to the press by our galleries and museums are arid in character. It would certainly be an advantage if the national galleries and museums in London were to employ between them a paid professional journalist who would understand how to appeal to the public. I may say they are very easy to find and very competent. The publicity campaign should include the use of the wireless. The advisability might be considered of issuing, say each month, an illustrated bulletin describing the acquisitions in the national galleries and museums. It may be that some people will feel it to be undignified for our museums and galleries to go in for advertising at all, but I really think they must waive their objection in an age when one can advertise in the best of company. I notice a large advertisement every Saturday in a London evening newspaper under the heading "Come to Church" and the hoardings are bright with blue and gold puffing up the British Empire.

4403. What are your views on the subject of increased facilities for loans?—I think facilities for loans at home should be extended, but I should not favour the removal of works of art of great value and importance from the national collections. I feel also that there is little use in sending into the provinces either single pictures of small importance or collections of such chosen at random. I think such collections should be rationalised in the way I have tried to describe when replying to Question 2. The sending of loans abroad is a more serious one. There is the length of time which would elapse before the loans were returned. There is the risk of damage or loss, and there is the probability that there is less desire to see old works of art in the Dominions than in the home provinces, but I should not oppose such loans abroad provided the Dominion in question had actually expressed a strong desire for something which we felt we could afford to send to the home provinces. As to foreign loans, I consider it desirable that on rare and special occasions we should lend to Foreign Governments and Exhibition Committees, thus treating them with the same courtesy and generosity that they have extended to us.

4404. Have you any further representations you wish to make?—I have none.

4405. What is your view as to the general position of the Galleries, in particular the National Gallery here compared to similar institutions abroad?—Similar Galleries, in what respect?

4406. In regard to excellence?—You mean as regards the collection?

4407. As regards the collection as a whole?—I think it is extremely high.

4408. And the Tate Gallery?—Also. Now I do.

4409. (Sir Lionel Earle): In your answer to the first question you mentioned prints, would you consider there would be any advantage, although late in the day, that the Copyright Act should be extended

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to cover prints?—I am afraid I cannot express an opinion on that.

4410. Do you know any Gallery in Europe equal to or surpassing the National Gallery in regard to housing the pictures, qua buildings only, lighting and so on?—Not in Europe, but I have not recently been to America so I am ignorant.

4411. All the foreign people I have consulted, and people whose opinion I value say that for exhibition there is nothing to touch it. The next best one is the one at Berlin.—You are talking of the pictures?

4412. No, of the setting.—Apart from the bad lighting, I think the gallery is beautifully arranged.

4413. That could easily be improved?—It could be improved.

4414. You do not know any gallery you would put above ours as regards setting?—I do not.

4415. (*Sir Henry Miers*): Do you think that in these great picture galleries, all that is required for the direct education of the public is done by guide lecturers and catalogues, or could something more be done for them?—You are talking of picture galleries and museums?

4416. Picture galleries.—Special exhibitions is the only other thing that occurs to me, but thinking once more of the National Gallery I see a difficulty because of the lack of accommodation. The Director of the National Gallery or the trustees would have to clear out very valuable and important pictures in order to arrange an exhibition, but the exhibition in itself I submit might be very important and interesting.

4417. I was thinking of the vast number of people who go to a Gallery, who want to learn something about the pictures and cannot do it without buying a catalogue, and when they have the catalogue cannot find what they want and cannot attend the lectures of a guide lecturer, what other means could be found of instructing them. Could a more extensive system of labels be used and be of value?—I think the labels might be, shall I say, enriched with advantage. That would be a very cheap way of telling people about the picture to which the label was attached. I see now what you mean and I sympathise very strongly with that suggestion.

4418. (*Sir George Macdonald*): Did I understand you to say that you considered the position of the National Gallery as extremely high in the rank of European Galleries?—The position of it?

4419. I mean the status of it, the general reputation of the Gallery?—Yes, very high.

4420. Very high indeed?—Very high indeed, yes.

4421. I am rather surprised, because I gather from the earlier part of your evidence you think its condition very unsatisfactory?—We have inherited such magnificent pictures from the citizens of Great Britain in the past that we cannot help having a great art gallery at Trafalgar Square, but it could be better organised.

4422. It could be better organised?—I have stated my case for what it is worth under question 1.

4423. You have stated your case. But you stated it as a general case. I am a stranger and sojourner in London, and have found the National Gallery one of the most attractive places to go to. Many other persons share that opinion, and I have never heard from any one of them criticisms of the character you have put before us to-day. I am much surprised to hear them, and I should be glad to have some details as to what you base your statement on that that is the general opinion?—I base my opinion mainly on this; that I have edited the Burlington Magazine for eight years, and I have dealt with this question over and over again in its pages. The Burlington Magazine is written by art scholars for art scholars, and I have had very considerable correspondence as a result of the articles which have appeared in criticism of the policy of governing the National Gallery—not of its collection at all.

4424. You began by criticism of the National Gallery in its collection.—I did not.

4425. You did.—I think not. What did I say about the collection in the National Gallery except about recent acquisitions?

4426. You did not use the word "recent."—Then I apologise.

4427. So your opinion is really based on what you know from contributors to the Burlington Magazine?—Not entirely. I walk about the streets and talk to people the same as others do, but I do say as editor of the Burlington Magazine that I have received a great many letters commenting on the articles to which I have referred. The articles roughly express the same sort of view as I have tried to do before this Commission. I quote from memory, I think I have had seventy letters, one of which and one only was not in agreement generally speaking. I cannot give you all the reasons that have led me to the conclusions that I have put before you, but that one I pick out as one which I thought might impress you to some extent as valuable.

4428. You mean it was the general opinion?—Of art scholars.

4429. Of art scholars, I see. I confess it came rather as a surprise to me to hear that is what artists and art scholars think?—I did not say artists at all.

4430. You did not say artists?—I did not.

4431. You said art scholars?—I said art scholars. I mean connoisseurs (there is no exact word), art scholars, or connoisseurs, I do not mean artists at all.

4432. Surely they are not the only people interested in the National Gallery?—People are interested for a great many different reasons, people who have never looked into an art gallery before may be interested.

4433. There are Philistines who go to be converted, but you are stating as a general opinion something which, so far as I understand you, is based upon the opinion of a certain number, be it large or small, of the persons you call art scholars?—Yes.

4434. I say art scholars are only a limited proportion of those interested in the National Gallery?—A small proportion, that is so.

4435. So it can hardly be said it is the general opinion?—It may be the general opinion of art scholars.—If the Commissioners really want me to do it I shall proceed to deal with the point of view of the general public as well.

4436. On what basis?—Shall I or shall I not?

4437. Let us hear what you have to say.—In addition to being editor of the "Burlington Magazine" I am art critic of the "Daily Telegraph," which is a very important newspaper. My impression is roughly the same there. The criticism made by the general public as far as I can interpret it is very similar. The criticism of the National Gallery on the part of the general public is really very similar to that of the art scholar. They are discontented with the acquisitions and they know as business men or whatever they individually are, that the National Gallery is being mismanaged.

4438. From the point of view of the "Daily Telegraph"?—The "Daily Telegraph" has not a point of view about it. I have letters addressed to me art critic of the "Daily Telegraph" which throw light on the point of view of the readers of the "Daily Telegraph" which has millions of readers.

4439. Millions of readers; how many letters do you get?—I have not counted them; about three or four a week over several years.

4440. About 150 a year?—I leave the calculation to someone with more time. I do not think it is relevant.

4441. One hundred and fifty out of millions of readers is not a very high proportion?—Not every reader reads the art criticism in a newspaper. I

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should like to be allowed to settle that little point in this way. In my opinion the number of people who write letters to the editor or to the art critic of the "Daily Telegraph" is impressive, and their opinion roughly coincides with letters I receive on the Burlington Magazine from art scholars. That is my position. I cannot go further than that.

4442. Naturally the people who are dissatisfied communicate their views?—That is not my experience.

4443. You do not think so?—I do not think so; I am sure it is not so.

4444. You think there is a large public that is inarticulate which share those views?—I do.

4445. You know that, how?—Because I have letters saying I have enjoyed this, that and the other much more frequently than I receive letters saying I detest this or that.

4446. I asked you, if there was a large inarticulate public, how do you get their opinions?—I do not.

4447. I asked you that a moment ago. I do not think you understood my question?—I did not.

4448. I asked you how you gauged the opinions of those people who were inarticulate?—I cannot gauge the opinion of the inarticulate, only the articulate.

4449. And they are a very small proportion?—I have not counted them; they are an impressive proportion in my opinion.

4450. You say recent acquisitions and recent donations are very unsatisfactory in the gallery?—Yes.

4451. Is that both positive and negative? There are a great many things that are coming in that should not come in, a good many things that are bought that should not be bought?—Yes, and the second part of your question?

4452. And a large number of things that are not bought which ought to be bought?—Certainly.

4453. And you say that is due to?—Mismanagement.

4454. By whom?—The trustees.

4455. The trustees?—Yes.

4456. Would you include the late Director in that?—In the mismanagement?

4457. Yes?—No.

4458. You think he had no responsibility at all for the acquisitions?—I did not go so far as that.

4459. You would not go so far as that?—You put words into my mouth.

4460. He gave evidence before us some time ago?—I know.

4461. He said here that there has never been a picture in his time bought by the gallery against his wishes?—Yes.

4462. Well, how do you reconcile that with the statement that a great deal that is unsatisfactory is being bought?—I do not agree with Sir Charles Holmes.

4463. You do not agree with him?—No.

4464. In what respect do not you agree with him?—It is difficult to answer that without being rude. I think he was cowed by the trustees. He thinks that is accurate but it is not.

4465. You think his evidence was not reliable and did not state the facts?—I do not think it was reliable in that single point.

4466. You know his feelings rather better than he did himself. Now to come to the other side of it. You say things have not been bought which the Director felt ought to have been bought?—I did not say that.

4467. What did you say?—I said things ought to have been bought. That was your own question.

4468. I apologise if I have made any mistake. That is what I meant to ask you. Pictures have not been bought that ought to have been bought?—Yes.

4469. Do you think that happened frequently?—Yes.

4470. He told us it happened only on two occasions?—I do not agree with him.

4471. I see. You know him better than he knows himself?—You are putting words into my mouth. I did not say any such thing. I said I disagree with Sir Charles Holmes as to the value of certain pictures that have been bought for the National Gallery. I did not say I knew him better than he knew himself. That is a psychological question into which we cannot go.

4472. He gave an answer which you say you do not agree with?—I do not agree with a lot of the opinions expressed in that report.

4473. That all comes down to his own feelings?—I am not concerned with people's feelings. It has nothing whatever to do with people's feelings. It is a question whether acquisitions are good or bad. I say they are bad and I have said that pictures which ought not to have been in the Gallery have been acquired.

4474. You are perfectly entitled to say that. That was not the point I was on?—You have Sir Charles Holmes' evidence in front of you. If he disagrees with what I say now I am prepared to stick to my point. It is a question of opinion.

4475. It is a question of opinion, but this that I am putting to you is not a question of opinion, but a question of fact. Did the trustees ever acquire anything contrary to Sir Charles Holmes' wish?—The trustees so cowed Sir Charles Holmes that he gave way, just as even Lord Curzon did—even Lord Curzon. I have not the report before me, but Lord Crawford says on one occasion, that Lord Curzon agreed—and presumably voted for—the acquisition of a picture which he loathed.* That shows the sort of method by which pictures are acquired or have been acquired in the past for the National Gallery.

4476. The particular point we are on?—That is the point I am on.

4477. Is this statement of yours to the effect that the trustees went against the wishes of Sir Charles Holmes both in regard to what they did buy and in regard to what they did not buy?—What are you asking me?

4478. I am asking you whether his evidence is consistent with yours?—It may not be at all consistent with mine. I do not know.

4479. That is, you said they bought pictures contrary to his wishes?—I did not do any such thing. You are quite wrong. I stated pictures had been acquired by the National Gallery, Board, Director, whatever it is, which I do not think ought to have been bought.

4480. You are perfectly entitled to say that?—That is all I have said.

4481. I am not concerned to defend the trustees. I know nothing of them?—I am talking of what is in the National Gallery which in my opinion ought not to have been there and I am talking of what is not in the National Gallery which in my opinion ought to be there.

4482. You say there are things in the National Gallery which ought not to have been there because of the present system and because they were acquired against the wishes of the Director. The Director told us?—I did not say that at all. I have never said that.

4483. What did you say?—I have said it several times since you have been cross-questioning me. I simply say there are pictures in the National Gallery which in my opinion ought not to be there.

4484. Everyone would agree?—I tried to diagnose the disease to the best of my ability and have placed

* Lord Crawford's full statement on this point and the context in which it occurred will be found in full on p. 234 (right hand col.) of the Oral Evidence, Memoranda and Appendices to the Interim Report.

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that before you under question 1 which Lord D'Aburon asked me. You are raising a fresh point I never attempted to cover at all.

4485. Which is the fresh point?—This about whether the trustees or the Director were responsible for the acquisition of an undesirable picture which you seem to have in mind. I never said that.

4486. You said it was the mismanagement that was responsible?—My position is that on the face of it the present system of management is unsatisfactory, on the face of it.

4487. On the face of it?—Yes, the acquisitions are bad in my opinion and there are other things which I said are wrong.

4488. You do not adhere to the view that that is because the trustees went against the opinion of Sir Charles Holmes?—No, I do not adhere through and through to that as if there were no other cause at all.

4489. You withdraw that?—I withdraw nothing.

4490. You do not withdraw the statement that it was because the trustees went against his wishes?—I never said that at all. You are putting words into my mouth. It is as if I looked at any other big concern and I saw there on the face of it something wrong, and I tried to point it out to you; there is an end of the matter.

4491. You tried to point it out. What is your explanation? I am really puzzled about it. I cannot understand where you are at all, that is my difficulty?—My difficulty is to understand what you have in your mind.

4492. I think I have put it perfectly plainly. You told us the acquisitions in your opinion were unsatisfactory?—Yes.

4493. That is a view you are perfectly entitled to hold and I am not differing from you on that at all. You go further than that and say the reason for that is that the trustees are the purchasers?—My chief point was not quite that. I do not care whether there is a Director at all in the National Gallery. It does not matter. You might have a Chairman, so long as one individual acquires pictures on his own responsibility; that is my point really.

4494. That one individual should acquire the pictures on his own responsibility?—Yes, the same as any other collector.

4495. Do you apply your criticism to all the public institutions of that kind in this country?—All the public institutions, God forbid.

4496. Like the British Museum?—I did not deal with the British Museum.

4497. I am asking the question. Is there any material difference between the system at the National Gallery and elsewhere?—Any material difference in the system, of course there is.

4498. What is that?—Every institution has its own methods of acquiring works of art.

4499. This particular point about one individual?—I am aware that different institutions have different constitutions.

4500. In regard to this point, you say one individual must be responsible. Is one individual responsible in the case of the British Museum?—I do not think that is the same because they collect what I call curios chiefly, quite rightly. It is an intellectual rather than an aesthetic problem in that case.

4501. The Victoria and Albert?—That again is another problem. The Victoria and Albert acquires or ought to acquire works of art and also rarities, curiosities, etc. The British Museum chiefly acquires or ought to acquire rarities and curiosities.

4502. Take the National Portrait Gallery?—That again is different. That is what makes it so difficult to answer that question. The National Portrait Gallery acquires curios, I should say rarities. For instance, supposing there is a portrait of Tom Hood painted by anybody you care to imagine, and no other portrait of Tom Hood exists to the knowledge of the Director or Trustees of the National Portrait Gallery, of course they are justified in buying that

for the Gallery, but the National Gallery would not be, because the business of the National Gallery is to acquire works of art. The business of the National Portrait Gallery is to acquire portraits of prominent British citizens, good portraits, if possible, but, failing these, then indifferent ones.

4503. It is because the National Gallery is purely an institution for works of art only that this difficulty arises?—What difficulty?

4504. Of purchase?—I do not know. I cannot answer that. It is not within my province, a question of that kind.

4505. Then you criticised the method of management?—Yes.

4506. And you said that the National Gallery was conducted like a private club. What would be your remedy for the proceedings of the Trustees?—I have stated that in answer to Question 1.

4507. You might read it. Give a summary of it?—I cannot give a summary. I have really said what I have to say about that. If you ask me a specific question I can answer that in detail.

4508. You said it was conducted like a private club. Do you want reporters to be present at the meetings?—No.

4509. In what other way would you have it conducted?—In the way I have described in answer to Question 1,

4510. I must ask you to repeat it. I do not want to know about the constitution. I am clear in my mind what you said about that?—I will read it again: "When we turn to the National Gallery we find a very different state of affairs. To most visitors that institution seems only half alive." I am giving my impression of what most visitors, so far as I know them, feel about this question. That is what I was talking of there (I do not think, with respect, you quite grasped what I was saying); and this, I submit, is because the machinery is concealed. The National Gallery is managed as if it were a private club, not as if it were the property of the public at all.

4511. I want to know what the remedy for that is?—One remedy is that we should have greater publicity of all kinds. I have pointed out how the notices of the acquisitions have been sent out in a rather arid form.

4512. I want to know about the management?—You seem to have got your mind on this question that it is like a private club. A private club does not send out to the press readable notices of its proceedings. That is one point.

4513. It is only in regard to that?—Not only, no. I talked of the centenary celebrations at the National Gallery, and I was struck by the sort of exclusive nature of the proceedings. I was there myself. I have nothing personally to complain about at all. There was a dinner given, an extremely nice thing to do, and very distinguished people were there, and everybody enjoyed himself very much, but what struck me was that the public were not roused.

4514. There was not enough advertisement, so to say?—Put it like that if you please, but I do not like that way of putting it.

4515. It was your own way of putting it which suggested it to me, but what I wanted to put to you was the management. When you spoke of a private club it conjured up in my mind a batch of reporters present?—I never said anything about reporters.

4516. You have no suggestion to offer?—I said nothing whatever about reporters being present at the National Gallery meetings. The very idea of such a thing seems to be perfectly absurd.

4517. You said the management of the National Gallery was like a club. I asked how you would remedy that?—I have answered it, in part.

4518. In part, perhaps. I would like to know more, I am afraid?—I think somebody or other, whether Director or anybody else, who may be appointed ought to be there in order to act as a link

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between the public outside the Gallery and the organisation inside the Gallery.

4519. Is not the Director there always? Is he not a Trustee?—He is a Trustee, yes.

4520. Could you have a more effective link between the public and the Trustees than a Trustee who is responsible to the public, if I may put it so, who is in touch with the public as a Director ought to be?—I do not see that that exists.

4521. You do not see that that exists?—No, I do not:

4522. What would you substitute for it?—I should substitute for it this. I should encourage the Director to take an interest not only in the internal affairs of the Gallery, but also in what goes on outside the Gallery altogether, and come to know the people outside the Gallery who are interested in the Gallery, and so he would act as a link.

4523. You do not think the Director is at liberty to do that at present?—He is at liberty but he is discouraged because he has not responsibility for the acquisition of pictures, he therefore feels it very awkward—I sympathise with him very intensely—to go and get familiar with people who have pictures and who might give pictures to the Gallery.

4524. I will read you the minute under which he works:—"The Director from his greater knowledge and his constant devotion to the duties of his office, will naturally have an important influence in the deliberations of the Board"—this is the point which I think must be remembered when you speak of being cowed by the Trustees—"and should any serious differences of opinion arise the matter can be referred to the Treasury for decision." That is the minute under which he works?—Yes.

4525. Then your remedy for the Trustees was a somewhat drastic one, total abolition, but you went rather back on that a little and I gather you would be prepared to accept Trustees of a kind with an age limit. What age limit would you have?—I have not considered that point. I should not have any definite age limit prescribed before hand.

4526. You spoke of young men?—I think they should be included.

4527. I gather that young men only should be eligible?—No. I did not say so.

4528. You spoke of business men?—I did.

4529. What do you mean by a business man?—Somebody who has succeeded in business, who is in control of a large concern. I do not want to mention names; in fact I have none in my mind.

4530. There are no such men on the Board of the National Gallery now?—I never said so

4531. I am asking the question, are there?—Yes.

4532. So from that point of view they are satisfactory?—I never said that.

4533. You simply say one thing and then say another. What exactly did you mean when you said the Director had no power to make acquisitions, buy things single handed?—I do not think I said that.

4534. I may have misheard you?—What I said really or meant to say was not that he had no power; I know he has power to buy in emergencies, he has power to buy on his own responsibility without the Trustees, but my point is that in practice that has broken down. He has not really exercised that power, neither would I in his place.

4535. And the Press notices, who is responsible for them at present?—Nobody.

4536. Who writes them?—There are no Press notices of the proper kind. There are simply lists

of acquisitions. Supposing I give an ivory to the Victoria and Albert Museum, to take that Museum, somebody, I do not know his name, writes down "an 18th Century ivory statuette," or whatever it may be, "presented by Mr. Tatlock." That is all that is sent out to the Press. That is not enough.

4537. I think we would all agree that full use should be made of the Press in the way of making the public acquainted with new acquisitions. I rather gather you thought the National Gallery Press notices were arid?—Yes, arid.

4538. I wanted to know who was responsible for them; who writes them?—The National Gallery? I do not know. They are done in the office. I have not asked about them.

4539. Who is responsible for the office?—Sir Charles Holmes. I should say perhaps the Director is responsible.

4540. Reforming the Trustees would not remedy the aridity of the notices?—Not necessarily. It depends how the reforms are carried out.

4541. I think a little while ago I may have misunderstood you, but I thought that was one of the main points you had when you spoke of the unsatisfactory management?—The point that the Press notices were not adequate. It was not one of the main points. It was in answer to the Chairman's question, what did I think about publicity? I said I thought that the notices sent out to the Press were rather arid and that they could be expanded and elaborated and made more interesting to the general public if a journalist were employed. He would be quite easy to find and he could write up the notices for all the Museums.

4542. What was in my mind was that when I asked you about the ground for your dissatisfaction with the management, the Press notices were the first thing you mentioned?—I think the Press notices are bad. If the Trustees consisted of business men you would not be asking me, a comparative ignoramus, about publicity and advertisement. It would be done as a detail of management.

4543. I confess that as one who admires the National Gallery very much and who is fond of going there, I was completely taken aback by your replies to Lord D'Abbernon. That must excuse the somewhat persistent manner in which I have questioned you.—I have never criticised the collection as a whole in the National Gallery. I share your view entirely about that.

4544. (*Sir Martin Conway*): I only want to ask is it your opinion that one man should have power of buying?—Yes.

4545. That was, of course, the opinion of Mr. Ruskin?—I think it was.

4546. During Sir Frederick Burton's time he, in fact, had such power and exercised it?—Yes.

4547. Was every picture during his time purchased by him and the Trustees had nothing to say to him?—I am not prepared to answer that with any confidence, but I think it was so.

4548. Do you know what it was in the time of Sir Charles Eastlake?—Only from hearsay. I have not gone into that.

4549. Is it not the fact that one man was responsible down to the close of Sir Frederick Burton's time?—I believe so.

4550. And a change was then made?—Yes.

4551. And since then there has been this dispute?—So I believe.

(Chairman): We are indebted to you for your evidence.

(*The Witness withdrew.*)

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[Continued.]

TWENTY-SEVENTH DAY.

Friday, 14th December, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

Sir MARTIN CONWAY, M.P., D.Litt.
 A. E. COWLEY, Esq., D.Litt., F.B.A.
 Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
 Sir RICHARD GLAZEBROOK, K.C.B., LL.D.,
 F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.
 Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.
 Sir HENRY MIERS, D.Sc., F.R.S.
 Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).
 Mr. J. H. PENSON (*Assistant Secretary*).

Mr. HENRY S. WELLCOME, LL.D., Founder and Director of the Wellcome Historical Medical Museum, Founder of the Wellcome Bureau of Scientific Research, and the Wellcome Tropical Research Laboratories, Khartoum, called and examined.

4552 (*Chairman*): Mr. Wellcome, how would you sum up the practical use of an adequate ethnographical collection with reference to Imperial and economic needs?—In my opinion, an adequate ethnographical collection to satisfy Imperial and economic needs can be best dealt with by means of one institution with two or more sections, each of which should be contiguous to the other. One section should be devoted almost entirely to the use of those who are genuinely interested in the Sciences embraced and in educational work. Research work, which is the practical application, should be done in a museum laboratory.

The material which is exhibited in most museums in the ordinary way is designed for popular entertainment, to gratify those who wish to view strange and curious objects. With regard to a museum devoted to research purposes, speaking more particularly with regard to anthropology considered in its widest sense, the series should be arranged so that the fullest educational facilities may be available, and one of its first aims would be the promotion of scientific research in each branch represented.

Efficient practical training in such a research museum would be extremely valuable, not only to the students in the science of anthropology, but also to civil and military administrators, and to all professional and business men who are to have dealings with native races. In fact, not only those I have mentioned, but also all civil and military officials, explorers, colonizers, planters, missionaries and others who come in contact with native peoples, would find it invaluable. Such training would better qualify them to carry out their duties with a clear and comprehensive understanding of the native mind.

The habits, customs, superstitions, beliefs, fears and prejudices of the subject native races, of which there are many millions within the British Empire, have long been studied from various angles by distinguished scientists, and there is a vast amount of illustrative material which has been collected and is now held in public and private museums, scattered throughout the United Kingdom. The greater part is concentrated in London, but at the present time there is no specific institution here where complete anthropological research can be satisfactorily carried out.

The theoretical training, apart from practical research, should also be considered, and here the organisation of the Royal Anthropological Institute should be available. As a basis, some working scheme of co-operation with the Royal Anthropological Institute would be very desirable. The Institute would

thus function as a unit, giving the research museum officials the benefit of a very wide and valuable experience.

A research museum, to be of practical service, must be continually progressive; it must be developing constantly and never be allowed to become moribund if the historical developments of science are to be properly studied. It is my purpose to make it impossible for any of my museums and research institutions to cease to be virile and progressive, but they are to make continual progress in all directions, thus following the discoveries of human interest which have a definite practical application. In effect, an anthropological research museum would be one with complete, suitable equipment and comprehensive collections of anthropological material in the true sense of the word. It should deal definitely with the promotion of the practical up-to-date story of the liberal arts and sciences.

4553. Can you illustrate the value of ethnographical study, speaking from your own personal experience?—Do you mean, for instance, as applied to European administrators and other officials dealing with primitive people?

4554. Yes, from your own personal experience?—For example, I have seen very distinct evidences of the vital importance of the study and understanding of ethnology in North and South America as well as in Egypt and the Anglo-Egyptian Sudan. As an illustration I might mention the practice of Kitchener, Cromer, Wingate and other officials, who not only themselves were well-grounded in their knowledge of ethnology and anthropology, but also required others selected and directed by them to study and qualify themselves before undertaking administrative duties amongst the natives. As a result of this policy, these three great British officials wrought marvellous results. They brought order out of chaos. The fiercely hostile tribes who, under the merciless Khalifa, fought desperately against Gordon, Kitchener and other distinguished British officers for sixteen years, wrecking and ravishing the land and slaughtering millions of the native inhabitants, were, soon after the reconquest and liberation, brought to a state of peace, prosperity and contentment, through rational methods of dealing with native problems. An achievement which, I believe, has never been surpassed.

These British officials have had to deal with many different native tribes in the Sudan, some of them descendants of very ancient races and practically all of them steeped in peculiar, mystic superstitions, habits and customs, the disregard of which by

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administrative officials would be fraught with grave danger and be liable to precipitate conflict.

Lord Kitchener considered the knowledge of anthropology of the very greatest moment in an administrator; and he was himself a great master in understanding and getting into the depths of the native mind. That was one of the secrets of his wonderful success. I might incidentally mention an instance illustrating his powerful influence on the native mind.

I am one of the members of the Governing Board of the Gordon Memorial College, Khartoum. We have native schools throughout the country, which are feeders to the College. When visiting these schools, I sometimes ask questions of the pupils. Most of them are Moslems, though some are pagans. I have repeatedly asked the question, "Who was the greatest man who ever lived?" and invariably the response was "Mahommet." When I have asked, "Who is the greatest living man," their answer was invariably "Kitchener"! Many of these students belong to the tribes who fought fiercely against Kitchener and Gordon. Kitchener is regarded by them almost as a God. On the outbreak of the Great War, they wanted to come to Europe and fight for him, but he refused consent. Although not allowed to fight for Kitchener, the highest native officials, the holy men and the native peoples of all ranks contributed generously to the funds for the British Red Cross. These are instances of the advantages of understanding the native mind.

When Kitchener visited my archaeological research excavations camps, where I employed some thousands of natives, he recognised individual veterans who had served under him, and shook hands with them. This was the greatest moment of their lives. In this administration of native peoples, according to circumstances and conditions, Kitchener could be as firm as a steel rod or as tender as any mother to her child, and he never failed to administer clean-handed justice. Another important point was that if Tommy Atkins maltreated a native, Kitchener would have him punished, but he had the wisdom never to punish a European in the presence of the natives. This is a matter in which some grave mistakes have been made—to punish a European in the presence of native peoples.

Sir Reginald Wingate rendered forty years' distinguished service in Egypt and the Sudan. He was for many years Chief Intelligence Officer, then for twenty years Governor-General of the A.E. Sudan and Sirdar of the Egyptian army, and afterwards High Commissioner for Egypt and the Sudan. Wingate was not only an expert linguist, but he also had a profound knowledge of ethnology and a clear understanding of the native mind, which enabled him to win and hold the confidence of the natives, including many of the turbulent tribes. Sir Reginald's influence with the natives is unfading and his administrative work will never be forgotten in the Sudan. There was always a subtle, benign graciousness which prevailed in his attitude, and this, combined with his exceptional talents and administrative ability and his innermost knowledge of the people, as well as his high sense of justice, was the secret of his marvellous success.

4555. Do you consider that the institution of an ethnographical museum is a powerful aid to the good government of those countries?—I strongly believe that it would help immensely; in fact, the man who understands native peoples and their habits, customs, superstitions, their beliefs and fears, has an enormous advantage over the man who does not.

4556. What is your idea of the best organisation of such a museum from the double standpoint of the education of the public and the needs of science and research?—The first indicates a series of specimens carefully selected on comparative, not regional, lines, to illustrate popularly the general outline of the subject. The second indicates a large comparative series, not for public exhibition, but for research

purposes, therefore easily accessible. Ample accommodation should be provided for advanced study and research in all principal departments. A large lecture room for popular demonstration is needed, also accommodation for societies and institutions engaged in advanced study and research in the subjects represented in the collections. This would include conference rooms with projection apparatus. There should be organisation of field researches at home and abroad, (a) by the museum officials themselves, (b) by societies associated with the museum as above, and distributing results of field expeditions to the museum.

4557. Taking London, where do you think the best location would be?—I would not like to suggest a site, but I do think it is very important that museums should be centralised in the most convenient and accessible places. If you establish a museum or picture gallery in the suburbs or in an outlying place, many people who come to London from abroad and the provinces, and even residents of London, would seldom visit it. There are many who have never been to the Tower simply because it is situated somewhat out of the beaten path. Attendance at a museum or other public institution is largely dependent upon its central and conveniently approachable location.

4558. Have you any other recommendations regarding the establishment of an ethnographical museum in London?—If you refer to the arrangement of the museum or its preparation, I consider it is very essential that it should be attractive. Too many museums are gloomy. I believe they should be made attractive, but not fantastic. There are two kinds of museums; one is simply for entertainment, a place where people go to see curious and attractive things, freaks and objects of that sort; and the other museum which is designed for intellectual and scientific study.

4559. Are there any other recommendations you would like to bring forward?—It is of vital importance that you have men of ability and high qualifications, with real enthusiasm and zeal in museum work. They should be well trained and well informed, otherwise visitors may be given erroneous information, and will not feel encouraged in their search for knowledge.

4560. Have you any particular recommendations to make regarding the contact between the public and the curators?—So far as the general public is concerned, it is essential that in a large general public museum there should be an efficient staff to conduct and guide visitors. The labelling and notices to direct visitors should be prominent and effective, because many people who visit museums become confused and miss the most important objects. This is especially noticeable in provincial museums; often the labelling is not adequate or there are not sufficient guide notices.

4561. With regard to the British Museum collection of ethnological objects, do you think that would form the nucleus of an Imperial Ethnographic Museum?—I have the very greatest reverence for the British Museum. I owe more to it, perhaps, than to any other similar institution. For years I spent much time in the British Museum Library and in studying the Museum collections. I consider that there is no treasure house in the world that approaches it; and for many years I have been deeply indebted to the Director and to many members of his staff for their kind assistance. Excellent guides are provided, especially in the archaeological sections.

4562. Speaking particularly of anthropology, would that collection form the basis of a larger museum?—That collection of anthropological objects is very precious. There are in it many rare and choice objects that cannot be found in any other museum, and it certainly might form the nucleus of a large specialised museum.

4563. (Dr. Cowley): You speak of the British Museum collection of ethnography as being of great

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value; do you consider that its arrangement is satisfactory?—I would not like to criticise a museum for which I feel profound reverence. Such splendid work has been done there, that I would feel it unjust to pass criticism upon it. They have not the space or facilities they need, and the staff is perhaps over-worked. Take Mr. Joyce, for example, and consider what he has done. He has given the utmost of himself to the Museum, and there are very few men who could have done as much as he has for the benefit of ethnological science.

4564. So that your view would be that in order to make the ethnographical collections of real value, you want more space and more staff?—Certainly, staff and a high quality of staff. It is the last direction in which you should economise, because you cannot get the right type of brains without paying for them.

4565. Have you any suggestions as to the best way of getting more space for that collection? The question has been very much before the Commission, of course?—I find some difficulty in suggesting the best way. I believe that any of you gentlemen would be as well qualified, and probably better qualified than myself to give an opinion. It is obvious that they need more space and more assistance, but it also means a great deal more finance to do it; it cannot be done without liberal expenditure.

4566. You would recommend, I imagine, a separate museum of ethnography or ethnology?—If there were adequate space and facilities provided, I see no objection to the ethnographic collection remaining in the British Museum, but if that cannot be done, then the alternative is obviously a separate museum.

4567. Would you think there were advantages in having it in connection with the rest of the museum?—In regard to the British Museum, its world-wide reputation is such that its name carries great weight. That is an attractive feature and must always be borne in mind in regard to this question.

4568. (*Sir Robert Witt*): Mr. Wellcome, you have expressed a strong belief in centralisation as far as museums are concerned. I think your own very splendid institutions, if I may say so, are scattered, are they not?—Several of my institutions are somewhat scattered, but only temporarily, until such time as suitable premises can be provided.

As a matter of fact, although my museums and several research institutions at present occupy separate buildings, they are all affiliated and closely co-operate with each other.

4569. Would it be in accordance with your wish, or your plans, that they should be one day centralised?—Yes, decidedly.

4570. As regards the British Museum and the question of an ethnographical collection suitable and consonant with the requirements of the Empire, would you be in favour, if you could get that as a separate institution, would you be in favour of having it all together even at the sacrifice of not including it in the British Museum?—I believe the most essential thing is a complete ethnographical collection with adequate research facilities. That stands above everything. Such treasures as those contained in the British Museum ought to be viewed and studied to the best advantage.

If necessary, no doubt, the ethnographical collections of the British Museum could be dealt with separately, but the main thing is to have such collections accessible and under the most favourable conditions possible for study and research.

4571. And, therefore, if you could not include the British Museum collection you would rather add to that than have another institution apart from it?—Speaking of museums in general, I would consider it undesirable to split them up, but it may be found necessary to make an exception in such a case as you mention. As regards ethnographical museums, the more they can be concentrated and centralized, the better; that applies particularly to any specialised museum. I have carried out that principle in my own institutions, namely, the Historical Medical

Museum in Wigmore Street and the Museum of Medical Science at Endsleigh Court, Gordon Square.

It may be quite different in the case of a composite museum, as, for example, the South Kensington Museum, which represents many branches of the arts and sciences.

I consider that so far as is practicable in dealing with the subject of ethnology, all ethnographical material should be gathered together. The more you can complete the various series of ethnographical objects, the more effectually the collections will visualize and demonstrate the characteristic features; thus you would be able to trace the evolution from A to Z in the development of any particular branch. If the materials are divided and scattered in different museums, you are liable to miss many essential links and thereby greatly lessen the educative value. The more you can get the materials for demonstration concentrated and in consecutive order, the better.

4572. You referred to your museums, I think, if I may say so most fairly, as specialized museums?—Yes.

4573. Special in every sense and particularly on the scientific side?—Yes.

4574. Notwithstanding that, are you of opinion that publicity is an important aspect of their work?—I think publicity desirable only to those who would be benefited. In respect to museum exhibits of a scientific nature, they certainly should be made known to those who would make practical use of the study of such collections and be benefited thereby.

4575. I have here two of your very excellent catalogues and I have seen some of the others; is it your view that even a highly specialised institution such as these can very properly repay a good deal of expenditure both of time and money in making its contents public?—If you mean, are these catalogues issued for the purpose of recouping the expense of maintaining the museum, I can say that they are only a part of the general educative purposes of the Museum.

One of the members of this Commission asked how my interest in anthropology and history of medicine was first awakened. It was almost in my infancy. When I was four years old, I got my first object lesson from a Neolithic stone implement which I found; and my father explained to me the different periods of the Stone Age, and the great improvements of this late Neolithic period over the more primitive forms of their ancestors. He also explained to me that the perfecting of that late Neolithic implement meant more to those ancient peoples for their protection and as a means of gaining their livelihood than the invention of the electric telegraph or the steam railway engine meant to us. That excited my imagination and was never forgotten. It made me an ardent student of prehistoric periods.

As regards the history of medicine, my interest was aroused when I was a student and sought in vain for historical medical and surgical objects in all the great museums.

In respect to another question asked by one of the Commissioners, I would say that some missionaries, lacking the requisite knowledge of the habits and customs and the beliefs of native peoples, have sometimes inadvertently made mistakes. A practical knowledge of anthropology is of incalculable importance for missionaries who go to native fields.

I recall a missionary sermon by Dean Stanley at Westminster Abbey, in which he related the experience of a missionary, a very worthy and devout man, who felt that he was called by God to go out to India and convert the heathen. He went to India. Someone had suggested to him that he should begin at the top, therefore he first visited one of the great Rajahs who was a highly educated man. This missionary was undoubtedly a sincere and fervid Christian. He was graciously received by the Rajah. The missionary at once launched into his subject and told the Rajah that he came to convert him from his heathenism, and to show him the true Christian light. The Rajah listened

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attentively while the missionary pointed out to him the error of his ways and urged him to abandon his false gods.

After the missionary had finished his discourse, the Rajah asked him many questions about the history of the Christian religion, but the missionary, who was lamentably lacking in knowledge, found himself unable to answer. Then the Rajah enquired of the missionary what he knew about his, the Rajah's, religion, and the missionary was obliged to admit that he knew nothing except that he understood that the Rajah was a pagan and worshipped false gods.

Then the Rajah told him of the history and beauties of his own religion, and of his profound happiness and his faith and hope in the future life.

The missionary now found himself seriously embarrassed by unexpected problems for which he was totally unprepared. He had honestly felt that he had a call to preach the cause of Christ in the mission field, but now the awakening came; he admitted his mistake and returned home a sadder but wiser man.

If I may mention another instance. You will perhaps remember that when Stanley visited Uganda during his "Through the Dark Continent" exploring expedition, he induced the King, Mtessa, to allow missionaries to be sent out to propagate Christian civilization in his Kingdom. He had previously made a deep impression on Mtessa by relating to him the story of the Christian religion and its great civilising influence; furthermore, he had translated for the King a portion of the New Testament. Mtessa had been a pagan, but some Moslems had got there shortly before Stanley's arrival, and were beginning to gain influence by means of lavish gifts for the King.

Stanley sent to England a wonderful letter of appeal in regard to the situation, in which he described the type of missionary who should be sent to Uganda. He pointed out that the right type of missionary should teach the simple Christian principles and practical, vocational things beneficial to the people. He should possess a broad, resourceful mind and be capable of understanding the natives. A very clever Scottish missionary, Mackay, was selected and sent out. He was doing remarkable work for a time, but soon other missionaries came.

The pagan path to the future life had first been taught to King Mtessa in his early youth. The Mahomedans came and told him of the Moslem path; then came Mackay, in response to Stanley's appeal, and taught him the pathway of the simple Christian, which the King accepted. Later, Roman Catholics and other denominationalists followed and told him of still other pathways to Heaven, until the King became confused by this maze of Heavenly pathways. Many converts were made amongst the tribes by the different sects, and much rivalry, turmoil and many conflicts ensued, resulting in the murder of Bishop Hannington and the burning of Christian martyrs. King Mtessa finally returned to his pagan gods, to propitiate whom he made ghastly sacrifices. Fortunately, since then, wise British administration, better informed and more advanced understanding of primitive races by the missionaries, have wrought marvellous changes for the spiritual and material welfare and prosperity of the people, over a wide area in Central Africa.

The present mission work in Uganda is on a very high level, especially the medical mission establishments under the highly qualified Drs. Cook, which are bringing great blessings to the fine native races of that region.

4576. If I may ask one question which you can reply to in a word; is the effect of your publicity such as to result in gifts and loans being made in large numbers to your institutions?—Perhaps reference to the Lister Collection might serve as an answer to that question. There has been presented to my Historical Medical Museum almost everything needed to illustrate the development of Lord Lister's

great humanitarian work. This has been presented to the Museum by members of Lister's family and many of his friends who were associated with him in his discoveries. They have contributed extensively so that we have in the Museum almost everything in the way of manuscripts, objects, appliances and apparatus required to illustrate Lister's researches from A to Z. This is only one of many similar gratuitous contributions.

4577. (*Sir Martin Conway*): How much would a museum of that kind cost, to begin with?—I could not tell offhand. The cost of material is the great thing, the collections.

4578. But the cost of the building?—The cost of building would necessarily be great.

4579. What sort of size would it have to be, as big as what?—I am at the present time trying to work out that problem. May I explain. For the collections of my Historical Museum, I have been gathering material nearly all my life. I had not intended to open this Museum for another ten years, but when in 1913 the International Medical Congress was held in London, one of the greatest Medical Congresses ever held in the world's history, Sir Norman Moore, one of our great authorities on the history of medicine, Sir William Osler, Sir Thomas Barlow, President of the Congress, and other eminent medical men insisted on my opening my collections and making them the centre of the first historical section of the International Congress. It was only intended to be a temporary exhibit for the period of the Congress, but this new section of the history of medicine was so successful that they insisted on my keeping the Museum open permanently. I had only secured the present premises temporarily, intending to close it after the Congress, but I decided to continue it; and then the Great War came. With only one exception, all my staff, who had been training for years in my work, and carrying out for me researches in the museums and libraries of Europe, entered military service and none returned. During the war, the Museum was used for illustrating military surgery. Since then, the reorganising and recruiting of a new staff has taken much time. I do not want to construct the final building immediately, as not more than one-tenth of my collections are now in the Museum; what I now exhibit in the Museum consists of a selection of objects from my collections; many sections are not represented at all.

4580. Anyhow it would be a very large building?—Very large.

4581. Something like the Natural History Museum?—It would be extensive. It is difficult to say. My aim and my intention is to try and secure another temporary building with four or five times the capacity of the present premises, to enable me the better to develop my materials and work out a suitable plan for a building ample in capacity, and well adapted to the requirements of my entire collections. This should include appropriate lecture halls, assembly halls, conference rooms, laboratories, etc.

4582. That is for the history of medicine alone?—No. I have in addition to the specific medical exhibits a very extensive collection of ethnographical material.

4583. There is your collection of ethnographical material; there is the collection existing at the British Museum—I suppose you may say that, owing to the congestion in the British Museum, relatively few acquisitions can be made now. What happens to all this stuff that might go into the museum but does not because there is no accommodation in the British Museum? Where does it go?—I really do not know.

4584. Are there any other collections?—There are in London several collections of ethnographical material combined with other departments.

4585. You think they could all be brought together if there was a suitable museum?—That depends. For

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example, much material is in private collections. I do not know what is the opinion of other institutions regarding this matter.

4586. But there does exist material in this country for a very complete museum?—Yes.

4587. Which would have the value you have indicated?—Yes.

4588. Of course, an anthropological collection does not merely concern itself with existing people, but would go back to the Stone Age, as you have yourself suggested. Would that mean a duplication of the Stone Age collection?—You are bound to have a certain amount of duplication, but it is very desirable to have such duplication, because, for research laboratories, you need material to be handled. Then you want the exhibits also; moreover, you sometimes need, not only duplicates, but triplicates and quadruple specimens, so that for purposes of illustration you will have examples in several sections.

4589. For instance, take a wooden dug-out canoe of which we have in existence very historical examples and also modern ones amongst savage races; do you want to bring those together or would you be satisfied to have one in the Museum of Antiquities and another in the Historical Museum?—I believe there are sufficient of such specimens to adequately illustrate them in both museums. The one thing most desirable in a matter of this kind is to show from the beginning, the evolution and development throughout, the passing on from one stage of progress to another of particular objects. That is what incites interest and instructs.

4590. For instance, in the Magellan Straits, I came across one of these native arrows with the points made out of bottle glass picked up from the shores of the Strait which superseded the flint. To illustrate that you want to go back to the Stone Age. Would you think it was better to take the modern existing savage races illustrated by comparison with the old ones, or to do it the other way round?—I would put a thing like that down as a freak. Natives have brought to my archaeological camps in the Sudan flaked glass razors made by them. We excavated prehistoric razors and lancets of flaked chalcedony and other similar stones. The natives now obtain beer and whiskey bottles and make flaked razors and lance blades from them. In Mexico quantities of flaked arrowheads are made of obsidian (volcanic glass) for sale to tourists.

4591. Those are temporary things. In the main, what you want is to save temporary exhibits and prevent them going out of existence?—Yes, to conserve antique objects, and as far as possible to trace each step from the period of their origin throughout the whole course of development.

4592. (*Sir Richard Glazebrook*): I am not quite sure whether you spoke of two museums or two parts of one museum, one for the public and the other for research?—I meant one museum for ethnographical research. The second was only problematical. The most desirable and practicable scheme would be one museum with two sections: one section for intellectual people who are interested in the various branches of science and are seeking information; the second section would be the instructive department for students and research workers.

4593. So there would be three parts?—There might be three parts, but preferably only two sections.

4594. Would you admit anyone to the second part?—That would depend upon the scheme and purposes. For an instructional research museum there must be some restrictions, and the question of admission of the general public requires careful consideration. A great many people visit museums simply as stragglers. It is necessary to take precautions to safeguard the exhibits. Many objects are liable to be taken unless under lock and key, especially valuable things. From the Louvre in Paris, and from other museums many things have been stolen, even large paintings. Some limitations as regards admission are necessary and could be arranged on rational lines.

For the educational Research Section as planned in my museums, some reservations are desirable. The research work is not for the general public, but for those who are genuinely concerned and interested in the subjects represented there and who attend and study for beneficial information. That section includes the laboratories for research work; those are the special features, and in these research departments the specimens must be accessible so that they can be handled and studied in detail.

4595. The two sections should be under the same roof?—Yes, that is quite essential. Two sections, to my mind, are sufficient, unless you specially want to provide for the curio hunters.

4596. When you spoke just now about the size of the museum, you included, I understood, an ethnographical collection? You were not speaking merely of the medical?—The strictly medical section is only one feature of my historical museum, though, as a matter of fact, the study of anthropology comprehends all human activities including the healing art. Anthropology takes us from the beginning of the beginning and covers all. Most of my collections are not yet in the museum but in storehouses. I have extensive collections that lead up from the very beginning of time, not only prehistoric, but we find traces of disease in the lowest forms of life continuing right on through the ages, even evidences of the conversion of the inorganic into the organic, and so on. Medicine and its ancillary branches definitely form an essential section of the science of anthropology, and this medical section has been organised first for the reasons already stated. It is my purpose to develop the other sections in due course.

4597. Then as to the site, you said it ought to be central and indicated some preference for near the British Museum. Suppose it were possible to find a site at South Kensington, would that be central?—A great many people would never get to South Kensington. It is really strange, but I will give you an example. The Royal Geographical Society used to be established in Savile Row, and the lectures and functions were given at Burlington House; I attended the lectures regularly, but now I can seldom find time to get to the present building in South Kensington.

4598. It is not central for your purposes?—No. Many times I would like to go more frequently to the South Kensington Museum, but I cannot spare the time, and I know great numbers of people from abroad, who visit the British Museum, Westminster Abbey, the Royal Academy and the National Gallery, but do not find time to go to the South Kensington Museums.

4599. (*Sir George Macdonald*): You spoke, Mr. Wellcome, in favour of centralisation. I am not sure that you did not perhaps speak rather more strongly than you intended. My point is this. There are rather valuable anthropological collections at Oxford, you would not be in favour of bringing them to London, would you?—I consider that in a great educational centre like Oxford, with its many students who do take advantage of those valuable collections for study at the Pitt-Rivers Museum, it would be a pity to move it.

4600. Do you think it essential that where there is a teaching organisation there should be, if possible, an adequate anthropological collection at hand?—Yes, in an important educational centre like Oxford, and furthermore the Pitt-Rivers Museum is a private bequest. It contains many rare objects; it is a wonderful museum and it would be a thousand pities to move it. You have in Dr. Henry Balfour a very remarkable instructor in scientific anthropology.

4601. That is just what I wanted to bring out; I was sure that would be your feeling. To take a point that was suggested by Sir Martin Conway's questions, assuming that the ethnographical collections were removed from the British Museum and a separate museum of ethnography brought into existence, what would you do with regard to the archaeological collections in the British Museum relating to the Stone

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Age in this country?—I believe the best place for the archaeological collections is where they are now.

4602. You would leave them?—Archaeology is practically in a different field, though it sometimes borders on ethnology. Archaeology mainly represents the higher cultures of antiquity. In the Historical Medical Museum anthropology represents the more primitive life from the earliest periods and traces the developments up to the present day.

4603. Your own collection, you told us, developed out of your interest in the history of medicine, to begin with, but it now includes a very large number of ethnographical objects. Could you give us any idea, putting it in square feet, of the relative sizes of those collections?—I am afraid I did not make myself clear. Actually my interest in anthropology came before the medical, but still they have both continued on parallel lines or have been merged. My collections of anthropological material, considered as such, are vastly greater than the strictly medical, while most of the anthropological material possesses strong medical significance, for in all the ages the preservation of health and life has been uppermost in the minds of living beings, hence the omnipresent medicine man and the religio medico, or priest physician.

4604. Could you translate the extent of your anthropological collection into square feet?—I could not say.

4605. (*Sir Martin Conway*): They are in boxes?—The larger part are stored in packing cases.

4606. (*Sir George Macdonald*): I have heard it put at 100,000 square feet; is that excessive?—The space required for the storage of my materials not exhibited in the Museum would be much more than that.

4607. (*Sir Richard Glazebrook*): To accommodate it?—Yes.

4608. (*Chairman*): That is the existing museum?—No. I referred to the materials stored and not yet in the Museum. The number of square feet the Museum in Wigmore Street occupies, I am unable to state. The far greater portion of my collections occupies my extensive storehouses. The outbreak of war soon after the founding of the Museum greatly handicapped me in the development of material and the extension of premises.

4609. (*Sir Henry Miers*): Your conception of a great museum of this sort is one entirely devoted to the historical development, is it not?—Yes.

4610. That is your keynote?—Yes, from the very beginning of time.

4611. Is it true that there are no collections in this country now that are based on that principle except perhaps the Pitt-Rivers at Oxford and the Horniman in London?—Yes.

4612. Those are the best examples?—Yes, especially as regard Oxford, so far as I know, these are practically the only ones on those lines except my own Historical Museum. With regard to Oxford, I take quite a different view about the maintenance of the Pitt-Rivers Museum than I do in respect to the small provincial museums throughout the country, many of which have some very choice specimens of anthropological material which are now being wasted. I consider that it would be a great advantage if they were brought together in the Metropolis.

4613. That was going to be my next question, whether you did not realise that there was an immense amount of material in the country at the present time not being used, generally in the form of special collections which have been given or bequeathed?—Yes, and there are also many private collections which I believe would be presented to a suitable central museum, based on sound principles for educational research. An immense amount of anthropological objects illustrative of the life, habits and customs of the various races and tribes of Africa, Asia, East Indies, North and South America, Australasia, etc., now held by private individuals as

relics, curios or ornaments, would collectively be of great educative value if deposited in a Research Museum such as I have projected.

4614. The other dominant thing, I presume, in your idea, is that the museums should be research museums?—Yes, primarily. I consider that to be the most important factor for ethnographical education. The importance of a thorough knowledge of native habits, customs, superstitions, etc., is of immense importance in the development of the primitive peoples of the British Empire. Every official and every one who had to administer or deal with natives should study and be qualified in anthropology.

4615. And that involves that the specimens and objects should be capable of being handled?—Yes.

4616. So that I take it that the exhibit collections of the general public and the other objects would be all accessible to students?—Yes. If the objects now in the possession of private individuals were placed in the projected central museum of anthropological research, they would be accessible and available for students and all research workers in the study of ethnography.

4617. That is why you would not open those departments to the general public?—Yes. With that point in view I make a very special point of collecting duplicates and triplicates of essential objects when possible to more fully illustrate to students.

4618. Then you said you attached great importance to lectures being given and to there being adequate lecture rooms. Would those lectures be given, in your idea, by the research staff themselves?—The research staff themselves and others, men who are distinguished in their respective fields of science. I may say that ever since the founding of my Historical Medical Museum and the Museum of Medical Science it has been the practice of professors and teachers at various medical and other scientific institutions to bring their classes to these museums for demonstration and study of the exhibits in which they are respectively concerned.

4619. Only one further question. You mentioned your archaeological research camps; could you tell us something about those? I presume it is from those that a large amount of your material has been obtained?—No, the greater part has been obtained by my lifelong collecting from various parts of the world. Hence the collections are international.

4620. From all parts of the world?—Yes, from all parts of the world. I did, as you state, refer to my archaeological excavations in the Sudan. May I explain that on my first visit to the Sudan, very soon after Kitchener's reconquest, I discovered some Neolithic sites. A few years later I returned and made several interesting additional discoveries of previously unknown sites. One of these sites—several hundred miles south of Khartoum—named Gebel Moya, is situated within a range of granite mountains and occupies a basin with an area of about 200,000 square metres. Here I found the remains of an industrial settlement. Tests indicate the latest date of occupation at about 800 B.C. That was in the Iron Age, and evidences were found of passing through the Bronze and Copper Ages, then through the late and early Neolithic to the Palaeolithic Period. These excavations yielded very extensive collections of material.

The explorations and excavations I carried out at my own expense, and I found burials corresponding with each period and a considerable number of human remains have been excavated and conserved. Sir Arthur Keith will deal with these.

4621. My point was whether all that vast amount of material that you have obtained in your excavations would be utilised in your great central museum, or would that be belonging to a separate collection entirely?—I would explain that I had the privilege of conducting these archaeological researches under

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official license and of bearing the expense. I have five years in which to make my official report after the completion of my excavations. The disposal of that Sudan material will be arranged by mutual agreement between the Governor-General and myself. It is understood that the British Museum and the Khartoum Museum shall each have a portion, and then specimens may go to such other museums as the Governor-General and I may agree upon. The amount of material is so extensive that there need be no difficulty about duplicates and triplicates.

4622. This is a somewhat different undertaking from the rest of your collections?—Yes, though it is mainly anthropological. I have long been interested in ancient Ethiopia, and Gebel Moya has been proved to be a purely indigenous African site. Then, soon after finding Gebel Moya, I discovered three other previously unknown sites of peculiar interest in the same region, which link up by various steps from 800 B.C. (the latest date of occupation at Gebel Moya) to 1600 A.D., and covering a period in Ethiopia of which but very meagre historical records have been preserved.

4623. (*Sir Lionel Earle*): I have only one question, do you consider that the ethnographical section of the British Museum, both from the point of view of the general public and the student, leaves very much to be desired as at present arranged?—I have never been a critic of institutions other than my own. Furthermore, I believe that Sir Frederick Kenyon and his excellent staff have done wonderful work under great difficulties.

4624. I mean, given proper premises, probably you would like to see the actual exhibits much less overcrowded?—I would like to see them have better advantages, yes. I hesitate very much about saying anything that could be regarded as adverse to the British Museum—I have so much respect for that institution and those associated with it, and who have done so much for it.

4625. We have all that, but there are two ways of doing things; it might be improved?—We can all be improved, I presume.

4626. I understand the British Museum exhibits are very badly exhibited from being too crowded?—That is a handicap.

(*The Witness withdrew.*)

Mr. D. S. MACCOLL, D.Litt., LL.D., on behalf of the National Art Collections Fund, called and examined.*

4633. (*Chairman*): Mr. MacColl, in what direction do you think the services rendered by the National Museums and Galleries can be most profitably extended?—You have before you what was sent in from the National Art Collections Fund. I would like to say on that that there are two documents there, one having been put together as a preliminary statement; the other a more considered enumeration of points. Shall I be permitted to depart from my strict business of delegation and express to some extent my own views, which it would be impossible entirely to disentangle.

4634. We are anxious to have your personal views.—I will take, then, a certain latitude of discretion—or even of indiscretion. But I begin with a series of innovations or expansions whose desirableness is generally admitted, but whose adoption depends on the provision of the necessary staff and funds: ultimately, therefore, on the allotting of larger grants to the various institutions. It is hardly necessary to say that the Fund regards all those institutions or most of them as rather badly starved of money. The first of those desirables is free entrance. It confuses people to have to remember Tuesdays and Fridays or Wednesdays and Thursdays, or whatever

4627. Supposing there were a better method of exhibiting, better space for exhibiting, are the materials adequate?—They have got the most wonderful materials. They have the advantage of the pick of the gems of anthropology. Anyone who finds an object of great value brings it to the British Museum. I do not think they have had in recent years enough funds, and often they have had to turn aside valuable items which have then gone to other countries.

I wish something could be done in regard to rare ethnographical materials, also in regard to British works of art, manuscripts and other precious historical things, to prevent them from being taken abroad. So many of the historical treasures of England are going abroad every year.

4628. That is a question of finance?—Yes, but it is a very grave matter, and we ought not to go to sleep over it. The country is now being drained of many of its choicest historical records.

4629. (*Sir Richard Glazebrook*): May I ask one question. Can you suggest any means of bringing South Kensington nearer to the centre of London? We have an admirable and valuable Museum there, and we are anxious that people should be brought to it?—I would like to see them all brought into one small central radius.

4630. Do you mean moved physically?—I would really like to see that done. Then I would be able to spend much more time in them, but I would not like to bear the expense of transferring them physically.

4631. (*Sir Martin Conway*): I suppose if they were all concentrated at South Kensington, people would know they were there and would go there?—That is not the way people drift. Take the Royal Geographical Society; its removal to South Kensington has been a great handicap.

4632. If they had been close to South Kensington railway station, it would have been all right?—That would have been better, but the old site in Savile Row and the use of the lecture hall in Burlington House was infinitely better.

(*Chairman*): We are greatly indebted to you for your valuable evidence and we are much obliged to you for coming.

it may be. It throws a kind of mist over the days of the week and discourages visitors from coming to the Galleries and Museums as they would do. There is also the question of evening opening. That, of course, is desirable, although it would involve some duplication of staff, with consequent expense. Then there is the provision of lecture rooms or theatres at the various institutions, like the admirable one at South Kensington Museum, which has proved its value. Then the matter of catalogues. It is obvious that Guides are more popular with the public than complete catalogues. We shall come to this, that those popular guides will be the handbooks sold to the general visitor, but besides there should be very complete catalogues of a heavier sort—they necessarily become bulky—giving an illustration of each object, a small reproduction printed with the text of the full description. Besides that, again, special catalogues with larger blocks. The latter will not, by themselves, show a profit in money. Then there is the matter of photographs. There is a point about that which is not I think always borne in mind. If photographs are merely produced for sale to the public one very useful thing is left out of account and that is their use to the staff, as well as

* The Memorandum submitted by the Executive Committee of the National Art Collections Fund in reply to a Questionnaire addressed to them by the Royal Commission will be found on page 276 of the Vol. of Evidence which accompanied the Commission's Interim Report.

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[Continued.]

to special students. For example, at the Wallace, I found that I did not really know my collection till I got a large part of it photographed. It is necessary to have the photographs for study as well as the objects. To give an illustration. It was not till photographs were taken that I realised there are two versions of a certain picture by Greuze. Again, when I went over to Paris to pursue the study of French furniture, it made all the difference that I could take with me very full reproductions of our own collection. I say that there is not likely to be disagreement on those points: they depend upon finance.

4635. They are very largely matters of expense?—Yes. Now I come to a more novel proposal, and of course I make it with a certain diffidence because it is difficult to foresee all the bearings and implications of such a proposal; but it seems to me desirable that the property of all National Museums and Galleries should be vested in one body of Trustees, so as to permit freedom of (1) exchange, of (2) distribution, and (3) of loan circulation. By "exchange" I mean exchange as between the National Museums and Galleries themselves. For example, it would add greatly to the attraction and use of the National Gallery if a room of drawings could be studied alongside of the pictures, possibly also a modicum of sculpture and furniture. For my own part I should like to see the Department of Prints and Drawings, including Oriental paintings, transferred to Trafalgar Square, though that may be asking too much immediately. By "distribution" I mean distribution by way of loan to institutions outside of the existing National Museums and Galleries, including all those that have the necessary security and means of supervision. For example, there is at present the Guildhall Gallery in the City, where the collection is unworthy of its position; there is the Whitechapel Gallery in the East of London; there is Ken Wood in the North, where you get a few good pictures which might be supplemented, and reproductions of furniture which might be replaced by authentic examples. Then possibly there may be a museum formed at Chiswick in Lord Burlington's Villa. There ought to be a gallery in every Park, combined with a Restaurant, open in good weather, closed in bad; a band stand, a hall for music, even perhaps at times for dancing, and in that Gallery there should be a small set of pictures, which would be delightful to visit and pore over along with other objects. How splendid if the Mond collection, for example, had been housed in Hyde Park or Battersea Park. By "loan circulation" I mean loans to provincial institutions, using the machinery at South Kensington. I am not myself in favour of sending pictures and objects abroad, except very exceptionally. It seems to me better to attract visitors to this country and also to stimulate purchases of our own art. To do that it might be desirable to hold one very good exhibition in each of the great centres, say Paris, Rome, Berlin and New York, of art both old and new, so as to start the interest, and after that I think it desirable that each centre should form its own collection of our works. The Dominions, it seems to me, are wealthy enough to form their own collections.

Then there is the question of overlapping. I regard that as an advantage. It means, for example, that there are at present pictures and water colours at Kensington; glass and ceramics at Bloomsbury: the local population benefits by their presence. When two institutions purchase in the same field there ought to be concert between them as to purchase, but it is a good thing to have two minds at work in different places for research as well as for acquisition. What is wanted is common catalogues of the collections, with the place of exhibition noted. I made that point, if you remember, before the Committee of the National Gallery, and I know the suggestion was welcomed by the present Director at South Kensington.

Next, I would like to call attention to the passage about Galleries and Museums in the National Art Collections Fund's preliminary memorandum, paragraph three. All our Galleries tend to become Museums, the National Gallery rather disastrously so, in the collection of specimens of periods and the filling of so called gaps instead of securing masterpieces irrespective of names. The remedy is to make a sharp distinction between exhibition and storing both in Museums and Galleries. The Gallery or exhibition part of our National Galleries and Museums might well be contracted with advantage, and the Museums or store part expanded, only the very exemplary objects from the point of view of beauty, or objects of exceptional historical interest being displayed to the general public. A large proportion of the pictures at the National Gallery might go into store by shutting up rooms so far as the general public is concerned, and hanging the pictures two or even three deep with ladders for the use of the curious. People are suffocated or suffocated at present instead of fed.

4636. What suggestions have you to make for improving the co-ordination between the National Institutions? Do you consider that the Galleries suffer from the present system under which they have no representative in the Cabinet and no means of co-ordinating their requirements or of preparing a joint scheme of development extending beyond the immediate future? Would you amplify the suggestion made in the National Art Collections Fund's Memorandum as to a central body, particularly as to the constitution and functions of such a body?—If the Trustee system is maintained, my scheme of joint control would be based on what I have already suggested, the vesting of the property of the institutions in one body of Trustees. One of these sub-Committees should be detailed to the different institutions, and a small Council or possibly two Councils, one for the Scientific and Natural History Institutions and one for the Humanist Institutions would be formed, either by periodical election within the whole body or by delegation from the separate Boards, the sub-committees of the different institutions. To this would be referred all demands and questions of policy going beyond the routine supply of the institutions' requirements. This body, having decided on its programme before the Annual Estimates are prepared for the Budget, would place it before a Minister, who would expound and defend, so far as he found it possible to accept, that programme before the Cabinet and in Parliament. That Minister should be, as at South Kensington, the Minister for Education. The ultimate control of expenditure rests, of course, with the Treasury, but it is a fatal weakness in the present situation that the Museums and Galleries are many of them only negatively represented in their relations with the Government by a department whose duty it is not to devise and back desirable expenditure but merely to check it. Further, the National Art Collections Fund, which already forms a liaison body among the various Art Institutions, and hears of all they wish to get but cannot themselves pay for, should have free access to this Board of Trustees by way of recommendations addressed to it, and the presence at least at some of its meetings of a representative to take part, as *amicus curiae*, in its discussions. It is desirable that a similar body to the National Art Collections Fund should be formed to aid the scientific institutions, and perhaps a third to aid the libraries.

4637. What is your view of the Trustee and Departmental systems of control respectively?—If we were to begin all over again, I should be in favour of the South Kensington system, which seems to work well, the Director, with a Consultative Committee, making proposals to the Education Department; but over against that we have the deeply-rooted and characteristically English system of Boards of Trustees, which this Commission is little

ROYAL COMMISSION ON NATIONAL MUSEUMS AND GALLERIES.

VOLUME OF ORAL EVIDENCE, ETC., TO FINAL REPORT.

Page 110, Q. 4636, line 15.

"One of these sub-Committees . . ." Should read "Out of these, sub-Committees . . ."

ROYAL COMMISSION ON MINING AND CULTURES

MOTIVE OF OLD FRENCH LAW IN THE MINE

BY JAMES A. COOPER
OF THE UNIVERSITY OF TORONTO

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Mr. D. S. MACCOLL, D.Litt., LL.D.

[Continued.]

likely to displace. At the British Museum that system works well, because on the one side the Trustees have to deal with too many departments to fuss about any one, departments moreover in which few of them would pretend to authority. One cannot imagine the Archbishop of Canterbury challenging Mr. Smith about a Greek vase, or Mr. Dodgson about a Dürer Print, except on the point of allocation of funds as between departments. On the other hand, the Director and the Departmental Keepers at the British Museum have the authority of long training and exact knowledge; nor is artistic value the leading consideration; it is rather authentic history. It is the National Gallery that has always been the storm centre as between Director and Board. The Trustees fancy themselves—sometimes with justice—as judges of painting, and the position has been affected in the past by Directors who came in as professional painters, not as men trained in the tradition of directorship, with a scholar's knowledge of the subject and something of a dealer's knowledge of the market. Trustees, for the most part, are what the Director makes them. When relations are happy and the Director has won authority they fall into the consultative function which is their proper use. It is wholesome, it seems to me, for a Director to have to explain and defend his proposals before a body of sensible men when there is time to do so. If, on the other hand, the Trustees trammel the Director at every step, as they would be justified in doing with a quite incompetent, a mad or imbecile director, and if they prevent him from acting in an emergency, they are a wearisome clog on his activity and an obstruction in the way of securing masterpieces. There is no doubt that this has happened in the past. I venture to give three instances from my own experience, one in which I was concerned from half within; two in which I was concerned from without. The first is from the period when I was Keeper at the Tate Gallery, under the old system, with no formal powers of initiative in acquisition, no right of appearing at the Board Meetings except by the indulgence of the Board, and little chance of adding to the Collection except by attracting gifts. I found that gifts and loans, not to speak of purchases, had to be fought through the Board. After a difficult success with two portraits by Alfred Stevens, and failure in the case of loan of a Whistler and works by Charles Conder, I addressed a memorandum to the Board explaining my difficulties, and asking whether it was impossible to give me an assurance that works by painters like Steer and Sickert would be considered with a presumption in their favour if I should be successful in obtaining the offer of gifts. It was met by a memorandum from Lord Lansdowne, beautifully courteous and diplomatic in form, and apparently conceding what was asked for, but really withholding, by reaffirming a *non possumus* till an actual work was before the Board. I then drew up a list of names, with titles of works attached. That, with the Director's support, was laid before the Board; and dropped. The Minute says, "No action taken"; the paper was evidently put into the waste-paper basket, and does not now exist. Till Mr. Collins Baker took over the archives in 1914 this appears to have been a rather general practice with documents. Well! that was a first round, and I was not able to continue because I left the Gallery in the following year, 1910. The second example is this. In 1914, when I had left the Tate Gallery, Hugh Lane, having privately decided to leave his so-called "Impressionist" Collection to the National Gallery, offered it on loan. The loan was accepted and the pictures hung. The Board then took fright, went back on its decision, and insisted on making a selection. Lane sent a letter, which I may now reveal I had redrafted for him, but with no result. One of the Trustees indeed obtained leave that a report should be called for from Mr. Sargent and myself, but nothing came of it, and it was necessary to

pick up the pieces by converting Lord Curzon to the idea of an exhibition at the Tate Gallery. We know too well the trouble that has resulted from that timidity and muddle. The third instance is this: In 1916, when Holroyd was ill and worn out, a good deal through his treatment by some of the Trustees, he tried to get the Masaccio accepted, the Board paying half, the National Art-Collections Fund half, of the moderate price of £9,000 for one of the few cardinal works added to the National Gallery in our time by any effort of itself. The Board refused. Lord Plymouth, who was of the very best type of Trustee, except that modesty and a timid manner prevented his judgment from carrying its due weight, was shocked, and for once asserted himself. He obtained a stay of judgment for a further meeting. Another Trustee asked me to meet Lord Plymouth, and we concerted an appeal from various authorities. One or two of the disaffected were in the meantime persuaded not to vote, or failed to appear, and the picture was secured. At the same time a very bad De Hooch went through, which cost £3,000. This is past history, but has its moral. I should like to add, as relating to the present question, that I think there is a machinery outside the Board of Trustees which might very well be added, and that is a group of recognized expert advisers. "Expert" is perhaps an unfortunate word; nobody is an absolute expert, but there are people who know more and people who know less, and both among connoisseurs and among dealers there are men whose advice to the Director before he acts upon his own judgment would be very valuable. I do not propose a Committee. I think that might be fatal. You get the experts wrangling amongst themselves. I propose there should be a group who are given some title in relation to the Gallery, and who may be consulted individually and confidentially by the Director. Again, it would be a useful thing, when time permits, that the Director should have the advantage of such control of his own judgment. But rules and controls and constitutions are of small value if the Director is not competent, and needless if he is. My view is that the final decision should be regularly the Director's, after collecting opinions, and that no vote should be taken except in extremity. Successful working depends entirely upon the individuals on one side and the other.

4638. Then as to the recruitment of the higher staffs of Museums and Galleries. Have you anything to say on that?—Well, it would be useless to bring up past history if one could not propose any sort of remedy for the situation. I think the remedy would lie in a system of training for directorship instead of relying upon sporadic talent. The situation is already greatly improved by the enlargement and character of the staff at the National Gallery; instead of the old clerical type of assistant, men have been in training under Sir Charles Holmes, and that work of his will be one very valuable result of his directorship. But for pre-gallery training at present there is no provision, save through lectureship, a sort of accidental means. Mr. Constable, a valuable recruit, began in this way at the Wallace Collection; another lecturer there, Mr. Hendy, has, unfortunately, been lost to the service because of meagre pay and prospects. What is wanted is a University school or schools of art history, and a branch of the Civil Service into which promising students could be drafted. Otherwise they will hesitate to embark on studies which hold out no prospect of a living. They might be employed as attachés, a system which I believe has been initiated at the National Gallery, or on a small living wage to carry out the revenue business of valuation which at present calls officials away from their duties. They could eke out their income by writing for the Press as critics, and it would be a very great enlargement of the field for their services if the Provincial Galleries could be induced to draw upon such a source. A very valuable part

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of such training would be furnished by the provision of travelling scholarships. If each of those men could travel for a year, and study Foreign Collections before going into work at home, he would add greatly to his store of knowledge and experience. That kind of opportunity is badly wanted by the staff themselves at the Museums and Galleries. At present they rely upon their own very limited means and vacation time, at the expense of health. What is desirable is that they should have allowances and time for travel. I found it difficult to travel even in London when I was Keeper, to get to the other Museums. Let me bring home the need of foresight and preparation as against reliance on the casual by reference to the condition of Oriental studies in this country. Take China. We rely on returned missionaries for Professors of a language which takes many years of application to begin to master. There is no one in sight to take the place of Mr. Waley at the British Museum, or Mr. Binyon, and Mr. Binyon is necessarily distracted by the general call upon his time, so that he can only deal with the fringes of the great collection already there. I hope the Commission will hear Mr. Binyon and also Mr. Percival Yetts on this point. The British Empire is blinded in the Far East if it does not study the cultures and arts of China and Japan, of Persia, and its own India, at present totally neglected.

4638A. Speaking of your experience at the Wallace Collection and Tate Gallery, what suggestions have you to make for improving contact with the public and developing educational facilities?—A well-wisher of the Galleries known to both of us, Mr. Chairman, has urged privately that not enough is done by the presence in the public rooms of the officials to welcome and guide the visitor. He does not realise probably that if a Director were to do much in that way beyond the usual courtesy to special visitors he would be fully occupied and must neglect more important duties. He also complains of the aloofness and mutism of the attendant staff. There again he does not realise that it is necessary to put rather a strict embargo on conversation, whether among the attendants themselves or with the public, because it is not compatible with the first duty of the attendant, namely, vigilance. It might, however, be possible to create an office of guide attendant, a man of picked character and of somewhat superior education, who could be distinguished by a title on his cap and make it his business to smooth the path of visitors. Many visitors would like to be told their way about by such a man rather than attend a formal lecture. With regard to lectures, I think history should be their staple. Vasari would have been a first-rate lecturer in a Gallery. Aesthetic disquisition should have a second place, and the lecturers should not indulge themselves in too violent partisanship. I say that because I have heard rumours that occasionally there has been a running down of some of the Masters and exalting of the others in too extreme and personal a fashion. After all, the great thing, the object of those lectures, is to get people to stand in front of a picture or an object whilst something more or less interesting is being said and induce them to look at it.

4639. Have you anything to say with regard to publicity?—I am afraid I shall remember when I leave this room a number of things I ought to have spoken about. Bulletins I think are important and useful.

4640. What do you mean by bulletins?—Accounts of recent acquisitions and other activities of the Institutions.

4641. What general representations have you to make?—I should like to say a word with reference to paragraph 8 of National Art Collections Fund's 25 points. It is about temporary exhibitions and the changing about of objects. Of temporary exhibitions every one I think would approve. The series organised at Millbank by Mr. Aitken has not only

attracted visitors, but resulted in valuable acquisitions. I believe there is now under consideration the holding there of the first of a series of loan exhibitions of work by a distinguished living artist. That follows logically from the inclusion of work by living artists in the permanent collection. The second part of the paragraph should be read with a certain reserve and caution. If there were perpetual re-arrangement of exhibits the Director could attend to nothing else, and more visitors perhaps would be thrown out by the changes than were attracted by them. They want to find the best pictures steadily in the best places. To arrange a room with pictures and objects is as much a work of art as painting a picture. It calls for a great deal of consideration and a good deal of time. Not only the merits of the single objects have to be considered, but the architectural symmetry and internal contrasts of the whole. On the architectural effect the initial pleasure and continuing comfort of the eye depends. A single hitch in that may spoil the whole. Once such an arrangement has been arrived at it should not be lightly disturbed. It must be disturbed by new acquisitions; a single picture may require complete re-hanging of a wall. A good compromise, however, would be the reservation of a room for special exhibitions of pictures from store along with recent acquisitions, allowing the recent acquisitions to accumulate until re-hanging became necessary, but not disturbing the general order for a single picture. I am myself against the deadly effect of hanging entirely by schools. To hang all a Master's works side by side is to diminish the appeal of each; to hang the followers beside him as was once done at the Louvre in the case of Rembrandt, followers who exploited one or other of his foibles, is to cheapen him. At least one or two rooms should be free from the scientific taint, and be hung with mixed masterpieces. Then I believe the question of extending the representation of modern work in the direction of crafts has been raised before you by other witnesses. Originally I should have been in favour of excluding living artists from permanent collections, but at the Tate Gallery the Chantry Collection prejudged that issue, and it is also true that nowadays the work of a new man is very often snatched up directly it is produced, and it might be impossible, except at very heavy cost, for the public galleries to acquire, later, the best examples. We have now got to the point at which painters expect to be represented in the Galleries as soon as they are out of the nursery. It is true that some of the moderns do their best at that time. There is force in the contention that if painting is treated in this fashion other arts and crafts should share: furniture, china, pottery, textiles, these are the bread and butter of art and should come before the cake of painting. Examples of these, if they are really good, would be well beside really choice specimens of the old, for example, at South Kensington. There are two other things I should like to say just a word upon. The first is the architecture of our Galleries and Museums. I do not think that has received in the past the close attention it ought to have, partly because, naturally enough, the generous donor who has provided the galleries preferred to provide also the architecture. Thus in the design of the Turner Galleries at Millbank the main gallery is a great deal too high for its purpose, and there are other respects in which the architecture there might be criticised. The ideal thing would be that the authorities of the Gallery should have a say in the appointment and control of the architect. There are other respects in which the original building at Millbank are defective; the dome, for example, was put in for the architect's purposes, not for the purposes of the Gallery. Then there is the very debatable question of wall hangings. I think the experimental work at the National Gallery has been useful, but for my own part I am inclined to think that for what you may call the brown periods of painting dull crimson is most effective, and for the primitive and modern a warm

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grey or ivory white or something approaching that. Also that the walls should not be broken up unarchitecturally into two sections. There is one other point I should like just to touch upon, and that is the need for the extension of departmental libraries. I believe even at the British Museum, where they have the whole of the world to draw upon in the big general library, the keepers find it very difficult to get under their hands the books they want to refer to. They are taken away for use by another reader and very often these are the books that are needed for constant reference. I found, when I went there, no books at the Tate Gallery. There were hardly any at the Wallace Collection. It was necessary to begin, and with the meagre grant it was very difficult to get even the most essential books for study. I hope I have not taken up too much of the Commission's time.

(Chairman): It has been very interesting.

4642. (Sir Lionel Earle): In your answer to the Chairman's first question you touched upon entrance fees. I think you said you were generally in agreement that they should be abolished. What I have always had in mind is this. There is the Wallace Collection, which is rather a different type of collection from the ordinary collections. It is more an *exposition de luxe*. Do you think even there all fees should be abolished?—Yes, because I regard it as a Gallery or Museum for that neighbourhood specially as well as for others generally.

4643. In your exhibition suggestions do you include the National Gallery?—Yes, I was thinking particularly of the National Gallery.

4644. Are there things in store at the National Gallery that really would satisfy the public?—Well, I was thinking of my scheme for limiting the exhibition part and increasing the store part.

4645. I see.—There are cases where there is a superfluity in the works of one Master; for example, Ruysdael. These might be shown from time to time as a whole, or in part employed for loans.

4646. We have been told that some of the pictures in store at the National Gallery are not of such first class importance that they would like to lend them to provincial collections.—I dare say that applies to the present arrangement to a large extent, but what I suggested would diminish, for example, the Dutch section very considerably, and the store department would include things that would be valued in the provinces where they had not anything better.

4647. (Sir Henry Miers): You spoke of the institution of an art department in the Universities. That would be I suppose a general training in art and not any special training for museums or collections?—That would be training in the history of art. There is, you probably know, already at Oxford a movement in that direction which I hope will develop. There is talk of it in other directions also.

4648. Do you think the students would foresee enough openings amongst the Galleries to tempt them to pursue the subject?—At present there is very little temptation. That is why I think it is essential there should be a Civil Service Department into which the promising men could be drafted. For example, a man the other day was anxious to take up the study of Chinese. He went to the British Museum. He found that there was no certain prospect there of employment if he took up this enormously laborious study. Therefore he dropped it.

4649. In some of the scientific departments it is very difficult to get suitable applicants for vacant posts, although the training does exist at the University.—No doubt. Of course, my ignorance is very great on the scientific side. I have mostly in my mind envisaged the side I know better.

4650. It is equally true on the artistic side?—Yes.

4651. With regard to the other thing you mentioned in your opening remarks, the desirability of having good pictures in every park, do you mean those pictures should be derived by loan from National Galleries?—Yes, partly.

4652. You are speaking of the public parks, not the parks in different localities?—No, I mean in London, the London parks.

4653. (Sir George Macdonald): You spoke of one body of Trustees. I rather gather from the way in which you followed that up that what you had in view was for the objects to be vested in one body of Trustees. Am I right in thinking that what was behind that suggestion was that it would facilitate the exchange between institutions?—Entirely.

4654. You do not contemplate that there should be one body of trustees for various collections and Museums?—No. I added to that scheme the formation of sub-Committees of Trustees.

4655. That is what I understood. Then you spoke of this method of loan beyond the strictly national museums and collections. You spoke of the Guildhall, for instance. How would you get over the difficulty of property there?—The property would still, of course, be vested in the Trustees. The objects and pictures would be reclaimable by them.

4656. By the Trustees of the Guildhall Museum?—No, by the Trustees of the National Museums.

4657. To whom do the objects now belong?—The Corporation.

4658. Your idea would be that the Corporation would transfer them?—No, that the central body of Trustees would supplement the possessions of the Guildhall by loan.

4659. I understand. How far would you extend that system to the large provincial collections, like Liverpool, Manchester, Glasgow?—I think that loans to them also should be possible. It depends upon how great your store is, and how far you can take advantage of the possibility, but as time goes on these stores will become very great.

4660. We have all been very much impressed by suggestions to that effect which we have heard before. To come back to the National Collections for a moment, you are a Scotsman like myself. What would you do with the Scottish National Gallery?—I do not suppose for a moment that our countrymen would fall in with a scheme for England. Nor do I think it is desirable.

4661. But if we come back to England for a moment and the sub-Committees, you spoke of overlapping, and you gave us your view on that. Do you think that it would help at all if there were modifications with regard to the management of some of the Museums at the present time. For instance, if the Victoria and Albert Museum were under the British Museum Trustees.—The two Museums under one body?

4662. Yes.—The difficulty is that there was originally, whatever may be the case now, a special object in the formation of South Kensington, viz., the provision of examples for the craftsman, and that seems to give a reason for the existence of a separate Board.

4663. Of course it has now extended far beyond that?—Yes, it has now become a supplementary British Museum. There is no doubt about that.

4664. Then you told us—I do not know that it came upon us with the shock of revelation—that the National Gallery was the storm centre so far as the Trustee system was concerned. What I wanted to ask you was, do you think that is the result of a mysterious aura which emanates from works of art, that the Trustee system is applicable to the British Museum and other Museums, and that it is not possible that it should work well in the case of pictures?—I think it is quite possible, and probably very often things do run smoothly, but painting certainly is the one art regarding which nearly everybody has a strong view of his own. There is not the same assurance in other departments. As I said, I think the difficulty has a great deal arisen from the practice of appointing a painter with no further professional qualification. He has to learn his job. He makes mistakes in doing that, and the Trustees naturally encroach upon what should be the province of the Director.

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[Continued.]

4664A. You made an observation which struck me as very true, corresponding entirely with my own experience and that was that the body of Trustees are very much what the Director makes them?—Yes.

4665. Now, I want to put this question to you quite without any reference to individuals or personalities. Do you think the situation at the National Gallery is at all made more difficult by the fact that the Director is himself a Trustee?—I cannot speak at all as to that, because I have no experience, not having been present at such Boards.

4666. Well, I am asking this, merely looking at it from the outside.—You mean voting among the Trustees.

4667. And sitting as one of them?—My own view is voting should only be resorted to in extreme instances. The Board should express as strongly as they like individually their views about the object before them, and the Director should take all that into very full and careful consideration and then decide in view of the knowledge of what he is up against in the way of criticism, but to drive the thing to a vote, unless the Director is very incompetent indeed, is a mistake.

4668. My own view is that it is not putting the Director in quite a fair position to make him one of the Trustees?—It seems rather anomalous.

4669. Responsible not only for giving advice but for taking it.—I think it is anomalous.

4670. I think that is the only institution of which one knows in which that arrangement exists, is it not?—That I cannot say. I do not know of any others.

4671. I think it very possible that it exists there because of the circumstances in which the present arrangement was instituted in 1894. Previously the Director had been autoocratic so to say—I am saying it not as applying to any individuals—and he was let down lightly by being given a seat on the Board as compensation for loss of his autoocratic powers. I should like to know what you think as to whether that would make the office of Director in the abstract easier or more difficult if he sat as a colleague with the Trustees as well as being responsible for giving them advice?—I do not think that regulations of that sort should make very much difference. So much depends really on the general relations between the Director and his Board.

4672. On the human element?—Yes. I should say that when things go well at the National Gallery the Trustee system approximates to what it ought to be, but I do not see any advantage in making the Director a trustee as well as a Director. I do not know what the reasons for doing it were.

4673. It is a matter that might be reconsidered possibly?—Yes.

4674. (*Sir Richard Glazebrook*): May I go back to the one body of Trustees to control in some way all Museums. You include in those Scientific, Literary and Historical Museums?—Yes.

4675. In the one body of Trustees. You would have two separate Boards dealing with the Scientific and the other Literary and so on. That was the arrangement?—Yes.

4676. Do you think that has advantages over two bodies of Trustees, one dealing with the Literary and Artistic Museums and the other with the Scientific Museums?—I think that would be a matter for consideration by those to whom I make the suggestion. I do not feel at the moment ready to decide between the two. I have thought of it, but I was not quite certain in my own mind which was the better.

4677. (*Sir Martin Conway*): You spoke about entrance fees. Would you be in favour of an entrance fee of 1d. universally imposed on all Museums of all kinds except on one day in the week?—It seems to me a beggarly compromise.

4678. It is a very large sum of money. It would not be a beggarly sum of money at all?—I think the prestige and ultimately the wealth of the country

is diminished by such imposts. The prestige of France gained by the kind of royal welcome one used to get at the Louvre, entering every day of the week free. Now, by force of circumstances, there and in Italy it means considerable expense to the traveller to go into the Museums, and a source of irritation, and that irritation would remain over your penny, although the penny was trifling in itself.

4679. Would it, with a penny in the slot. Well, you think so. Now, the head of the British Museum is the principal Librarian?—Yes.

4680. And the core of the British Museum is the Library?—Yes.

4681. Do you think that the artistic branches, I can hardly say suffer, but to some extent are affected by the general library atmosphere as distinct from an artistic atmosphere in that Institution. I know that the enveloping atmosphere is rather History than Art. Their publications are not so much reproductions of things as publications about them?—Yes, they show art incidentally as part of the history of culture.

4682. Yes, but depending in the main upon the historian's and the literary man's point of view. Is not that so?—Where do you say that comes in?

4683. It seems to come in in the whole place, the entire atmosphere of the whole place?—Art when it is very good has a power of bulging. The Elgin Marbles bulk almost as largely in the general mind as the library.

4684. Yes. Even there they are arranged more for the literary mind. Then would you consider it would be worth while that on the Board of Trustees at the National Gallery there should be a representative of the dealers?—Not on the Board, among the expert advisers.

4685. Not on the Board?—No.

4686. Supposing there are no expert advisers, supposing that proposition were not carried out, then what do you say?—It can always be carried out privately by the Director himself. But I think it might be desirable to give those who were called upon some little standing.

4687. It has been suggested to us that the purchase by one man on his own responsibility, one well selected person, would be a better way than buying by Committee. You will remember Sir Walter Armstrong. His proposal was that in the case of the National Gallery, when a picture was to be bought, the Trustees should delegate somebody, not necessarily one of their number, and let him have the responsibility of choosing, and that his name should be put on the picture for all time as responsible for the purchase of that picture. How does that idea occur to you, so that he might go down either disgraced or honoured?—No, I should amend the suggestion to this extent, there should be a record in the minutes of the National Collections of those who voted for or against, if votes are taken. There should be a record of what side was taken by the Trustees.

4688. Would you have it put into a catalogue that the picture was bought on the recommendation of So-and-so, even if you did not have it put on the picture frame?—No.

4689. You do not think that would have a very stabilising effect?—It would have an intimidating effect upon the Trustees or those who had to choose.

4690. You said that you did not object to overlapping, to duplication in different institutions and so on. You would except from that, that the duplications should not eventuate in two public officials bidding against one another?—There should be combination for acquisitions and one institution should be recognised the centre of each department.

4691. (*Sir Robert Witt*): I think at the outset you made it clear that you were giving not only the views of the National Art-Collections Fund but your own personal views.—I felt that the National Art-Collections Fund was so well and fully represented by yourself that I might depart a little.

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[Continued.]

4692. I think here I have nothing to do with it. I may take it then that where your views differ from those expressed by the National Art-Collection Fund, they are only personal to yourself, and it is not that the Fund has changed its views.—It is difficult for a committee to have quite certain views. I read the documents as a provisional rather than final declaration.

4692A. In connection with that, you, I think, expressed a qualified desire to lend to the Dominions?—Yes.

4693. And I think you put it on the grounds that the Dominions were sufficiently wealthy to provide their own art treasures. Am I right in gathering that it was not on the ground of danger?—Yes, that also. I mean that taking the balance of advantages and disadvantages it seemed to me that the Dominions had not necessarily a claim for a loan. There is the disadvantage of danger in sending pictures and other objects such a great distance.

4694. Except in the case of Canada, am I right in thinking that no Dominion Gallery is buying important works of art out of public funds? I know that Australia is buying them out of a private fund, but out of public funds there is no gallery except Canada.—Well, it is surely very desirable that they should begin.

4695. But at present they do not.—I did not know that was strictly so.

4696. I am only suggesting that if they will not do it, for the time being at all events the Dominions are going without any art.—I think if you lend you will delay the time at which they will begin to buy.

4697. Would that apply equally to loans to Provincial Collections? If the National Gallery lend to the Provincial Collections, will that deter them from buying? Would not the same argument apply?—Provincial Galleries at present are, I think, too poor to buy in the region of old masters. They do buy

I am speaking of old masters particularly. It only seems to me that the same argument would apply.—It is desirable that they also should if they can, but I imagine that at the present time their resources do not allow them to. The National Gallery itself has a difficulty in buying old masters of the first rank.

4698. But you would not restrict loans to Provincial Galleries on that ground?—No.

4699. I think you said you approved of over-lapping. You put it in this way that your approval of over-lapping does not apply to purchases, or would you be in favour of the Victoria and Albert Museum, say, buying exactly the same class of object as the British Museum?—Well, there is convenience in the present rough arrangement.

4700. I am not thinking of bidding against each other, but supposing at quite a different time and from quite a different person the British Museum were buying the same thing. That would be a case of over-lapping. Would you be in favour of that?—I think at present there is a recognized division of responsibility in most departments. There is no one in control of Greek Pottery at South Kensington and the question of purchase in that field does not arise.

4701. Let us take porcelain or pottery, where the two things exist.—There is an enormous collection there which would become too vast if you added the British Museum Collection to it. It rather calls for duplication.

4702. You would not then I gather be in favour of both buying?—Well, as I said, I think there is an advantage in two men being at work on acquisition, and if they can concert with one another about purchases and decide where the object is to go, to one or the other, I do not see that there is a great objection. I am a good deal influenced by the fact that I grew up in Kensington as a school boy, and to me it was a tremendous advantage to have a

Museum there so near in which I could see a little of most things and a great deal of some. Water colours, for example, I could not have seen if all water colours had gone to Millbank—which did not then exist—or to the British Museum.

4703. Coming to quite another subject and speaking as a former Keeper of the Wallace and the Tate, I think I am right in saying that the Wallace has artificial lighting and the Tate has not. Are you aware of any special dangers connected with lighting which makes it inadvisable to extend it to the Tate?—There have been no accidents at the Wallace Collection which gave rise to fear or actual damage.

4704. With your experience as a Director of one and a Keeper of another, you see no objection?—I know of no reason which should weigh against the enormous advantage.

4705. (*Sir Lionel Earle*): It has only been held up for years on account of cost. There has never been any question raised by the Trustees themselves or by the Department. It is merely that the money has not been forthcoming.—Of course the question of lighting arises in the day as well as during the evening. Might I interpose a little point there. I wanted to ask Sir Lionel Earle whether there is any practicable system of ventilation projected or in use anywhere which filters the soot from the atmosphere as the air enters. I am convinced that at the Wallace, for example, the dirt on the frames or on the surface of canvas if exposed—and very deleteriously on gilt bronzes and tapestries—comes a great deal from the dirt being swept up by ventilating fans partly from the floor and partly as it enters above. Has that been considered at all?

4706. (*Sir Lionel Earle*): Never as regards the Wallace. Very much as regards the House of Commons. There the air is filtered through great mattresses; it is brought in through two great ducts which you have not got at the Wallace. It would mean a complete and elaborate system of ventilation so that all the air could pass through this one duct.—I mentioned it because it seems to me it might be possible occasionally to show the pictures without glass if that source of dirt were eliminated.

4707. It is not beyond the wit of man, but it is an expensive operation.

4708. (*Sir Robert Witt*): The American system in some cases is to have all the windows hermetically sealed, never have them opened at all, and the whole place ventilated by forced draughts filtered as it comes in, and that does eliminate the dirt problem. Arising from that, how do you feel about all pictures being glazed?—I am in favour of an occasional show of the canvases, or at least of the picked ones, with the date being announced and people invited to come. As far as I had the time and the opportunity I did remove the glass from certain pictures when visitors came who I knew would appreciate it, like foreign directors and so on. It is easy to do that because the glasses can be removed from the front. We also did it, when necessary, for the purposes of the lecturers.

4709. Well, in your position as a director of two Galleries, is it a fact that a considerable amount of your time in both capacities was occupied in purely clerical work?—I was saved very much at the Tate Gallery in my time. The accounts were all kept at the National Gallery except for the entrance fees, the payment of weekly wages to the staff, and so on. I had under me an assistant who when he was there paid the wages and checked the accounts, so that except during his vacation I had not a great deal of that to do. At the Wallace Collection I had the advantage of a perfectly admirable public servant, Mr. Camp, who from the first had taken over all that part of the business, so that I was relieved very much of trouble in that respect, except again that during his vacation I had the work to do. Of course, I had to go with him into the annual estimate and any question of expenditure out of our grant, but I am speaking of the routine work.

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[Continued.]

4710. As regards correspondence?—That was a heavy item, until we were allowed to have a typist, which was rather late in the day.

4711. I think you expressed yourself strongly against pay days at any Galleries. It is a fact, I think, that pay days are provided not so much from a revenue point of view as to protect copyists?—We had practically no copyists at the Wallace Collection. It was put upon the ground that there were too many objects on the floor, furniture, and so on, to allow easels being set up.

4712. Do you think the professional copyist has any grievance because he is not allowed to copy?—They occasionally expressed that grievance in strong terms. I think the interests of the bona fide student, who is not painting to sell, could be met by a room in which some of the spare pictures could be supplied for his purposes. The copying of secondary pictures would meet the demand. I mean for the copyists who are not prepared to affront the general going and coming of visitors.

4713. Could you tell me your views as to the period of the appointment of Trustees. The appointments were formerly for life, and are now made for a period of seven years. I am speaking of the National Gallery. Do you approve of that?—Yes, it seems to me to have a great deal in its favour except this,

that when a particularly valuable Trustee comes to the end of his term there should be some method of retaining him. I do not know whether it can be modified in that sense, although, of course, it might be invidious to others. A good plan would be for all periodically to hand in their resignation, and a choice to be made.

4714. May I ask the same question as regards the period of appointment of a director. Should he be for life or should he be for a term of years? Particularly at the National Gallery?

4715. I am speaking of the National Gallery.—The difficulty arises that if the man is not appointed for life he may be non-pensionable on retirement so that he has to sacrifice his career if he leaves another Gallery and enters the National Gallery for a short term. That is from his point of view. From the point of view of the nation it is certainly desirable that it should be possible to get rid, whether at the National Gallery or elsewhere, of a quite incompetent official. I do not think a stated term is desirable. I think he should be there while he is doing satisfactorily the work of his office.

4716. In the past they always have been appointed for periods of years, I think, and have been renewed from time to time. Would that arrangement be desirable in your opinion?—I think so.

(Chairman): Thank you very much, Mr. MacColl.

(*The Witness withdrew.*)

TWENTY-EIGHTH DAY,

Thursday, 25th April, 1929.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

Sir MARTIN CONWAY, M.P., D.Litt.
A. E. COWLEY, Esq., D.Litt., F.B.A.
Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
Sir RICHARD GLAZEBROOK, K.C.B., LL.D.
F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.
Sir HENRY MIERS, D.Sc., F.R.S.
Col. Sir COURTAULD THOMSON, K.B.E., C.B.
Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).
Mr. J. H. PENSON (*Assistant Secretary*).

Mr. C. R. PEERS, C.B.E., F.B.A., President of the Society of Antiquaries, called and examined.*

4717. (Chairman): In what directions do you think the services of the National Institutions can be most usefully organised at the present time?—What I have to say will be almost entirely with reference to the British Museum because it is with that Museum that we at the Society of Antiquaries are mainly concerned. If I may put our position shortly it is this. We look on the British Museum as the permanent base for the organisation of archaeological research both on account of the richness of its collections and the existence there of a staff whose whole time is devoted to the care and the study of the things in their charge. For this reason we should desire the collections to be as complete as possible, and equally as far as possible available for research, always having this in mind, that while for the Museum, the acquisition of objects must in some sort be considered as an end in itself, for the Society such acquisition is only a preliminary—of course an essential preliminary—to the knowledge to be obtained from their study. This leads to the question of the

exhibition of the collections in the galleries on which you have had so much evidence that I cannot expect to add anything of value, but can only offer my views as an antiquary. The ideal Museum is one in which the specialist can find everything he can require, accessible without difficulty; he may not have much time to spend in seeking interviews with curators, obtaining special permits and the like, but he would like to be able to find what he wants with as little delay as possible. It is his work which is of most value and not the convenience of the mere sight-seer; therefore I think that he should be entitled to the first consideration when the arrangement of a collection is being worked out. To start with the idea that a Museum must in the first place be attractive to the uninformed is, I think, definitely unsound and the display must fully represent the extent of the collection and must speak for itself; its attractions will be plainly visible to anyone of reasonable intelligence, and to adopt a missionary ideal is to mistake the true function of a museum.

* The Memorandum submitted by the Council of the Society of Antiquaries in reply to a Questionnaire addressed to them by the Royal Commission will be found on page 283 of the Vol. of Evidence which accompanied the Commission's Interim Report.

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[Continued.]

Similarly to allow the arrangement of a collection to be controlled by an attempt to make the display a thing of beauty is equally unsound; the material available does not commonly admit of such treatment, and indeed any such attempt can only defeat its own object. No more ineffective way of exhibiting the masterpieces of a collection can be devised than that of putting them all together in one gallery. Their makers would contemplate them with as little satisfaction as the mediaeval painters could feel at the sight of their paintings hung in serried rows in a modern gallery. We must realise that a museum can easily attempt too much and that its functions, though wide, have their definite limits. If I may apply this to the British Museum I would say that we have good reason to be satisfied with the richness of its possessions, whether of native antiquities or of foreign, but that we should be more critical with regard to the former than to the latter. The acquisition of foreign antiquities is largely a matter of money and if our opportunities are less now than formerly, that is not the fault of the Museum. But with regard to British objects the case is different. If foreign museums surpass us in collections of their own national products, we have no grounds for complaint; but it is equally certain that we should spare no effort, not only to make our collection of British antiquities better than any other, but to continue to take all possible means to improve it. That is to say that while we may justly be proud of the International status of the British Museum, its national status is actually of more importance.

I have already said that the acquisition of antiquities must only be regarded as a preliminary to the ultimate aim of a museum to be a centre of research. The study and comparison of objects in a museum will lead to many important additions to knowledge, but unless it is constantly reinforced by researches outside the museum, that is to say, by field work, it cannot possibly develop as it should. That this has been recognised by the authorities is shown by the record of excavations which have been promoted, encouraged and undertaken by the British Museum. I will however ask you to note the places in which they have been made: Assyria, Asia Minor, Cyrene, Mesopotamia, British Honduras. Never yet has the Museum undertaken an important excavation in Britain. And this is not because there is no public interest in the subject. I think we may say without boasting that field work in Britain during the last quarter of a century has added more to our knowledge of our native antiquities, mainly of course prehistoric, than any previous age can show. And this has been due almost entirely to private enterprise. Good as the results are, they would have been far better if they had been the outcome of an organised scheme, directed from a single centre. For England, at any rate, that centre should be the British Museum, and I should greatly like to see such a function recognised as part of the ordinary routine of its officers.

4718. What practical means would you recommend for contact between the London and the provincial museums?—I think that question has been dealt with to a certain degree by the answers given you by the Museums Association.

4719. Which you endorse?—To a certain degree, but I should like to speak rather on the archaeological side in regard to that. Anyone can see that what is necessary is an organised connection, and an organised connection must be systematically thought out. From my point of view, just as the British Museum's first duty should be to have the finest collection of national antiquities, so provincial museums should have the finest collection of local antiquities and that is the point on which I should first insist. Questions of exchange would naturally arise, but if possible, all should agree to work on an agreed scheme and from a centre. It all turns on the point as to whether you consider it feasible to have anything like a central body in London which shall deal with the relations between the London Museums and

the provincial museums, something on the lines I suppose of the Loan Department of the Victoria and Albert, but working on wider lines. That seems to me the most hopeful solution.

4720. You speak of the Loan Department being larger.—Of course one realises that the present Loan Department could not undertake anything like the amount of work I should like to see undertaken, but in principle we have the system already working. The chief difficulty I see in the whole scheme is this. Supposing you can persuade a provincial museum to agree to come into line and limit their energies in order to serve a common end, you must offer them a quid pro quo. You must show them some advantage in return for the freedom of action which to a certain degree you are curtailing. I know as far as the Victoria and Albert Museum are concerned that they have a small grant which they can make in aid of the purchase of objects desired by provincial museums, and that I understand is a very useful thing. Supposing some scheme could be available by which provincial museums might become part of an organised body, they could perhaps have certain privileges analogous to those that members of the Civil Service enjoy, e.g., some fixity of tenure for their Directors, or a minimum scale of salary. That would all help to emphasise the advantage of working on a considered scheme instead of going, as they do now, their own way. It would mean an economy of effort. I think that is the only practical suggestion I can offer on the point.

4721. Then would you amplify your views in regard to paragraph 4 of your memorandum on the question of loans?—I think it is essential that there should be some organised scheme to which museums all over the country can conform and that then it would be easier to encourage them by loans in the direction in which they need encouragement. I must preface that by saying that in regard to the British Museum my opinion has already been given, that it should contain everything necessary for the expert and everything necessary for exhibition in the galleries before the question of loans is considered. There would be, as a matter of fact, a considerable amount of material which would come outside those categories, and where any one provincial museum was pre-eminently well furnished with one particular form of local antiquity, as some of them are, being even better than the British Museum in their way, they would have a distinct preferential claim on objects to be sent out in the interests of science. What I wish to further in this is the interests of archaeological knowledge rather than the interests of the Museum itself.

4722. You talked about the necessity of curtailing the functions of provincial museums just now?—Yes. Why I say that is because I think that very often they are forced to accept things they do not want. In any case they are inclined to collect anything and everything. You will often be disgusted by the jumble of things you see and you feel you are going to get nothing of value there, whereas if you had a well arranged department of antiquities everyone visiting the museum would be attracted and interested.

4723. Your view is they accept too much; their standard is too low?—Practically, yes. I may say that they have to accept a great many things which if they were encouraged to specialise they could reasonably refuse.

4724. How would you suggest that interest in the National Antiquities can be increased and made an essential part of educational progress?—That I think I must answer in this way, that while the museums can play a very important part in increasing the interest in the National Antiquities, it is not by any means entirely their function to do so. An enormous amount of work must be done independently, before the museums are in a position to deal with the question of local antiquities, but they have as I have already said the power of giving students unequalled opportunities of study. Some-

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[Continued.]

body giving evidence before this Commission said that that was their passive side, which I think is a very good phrase. The museums do not ask you to go, but if you go they can offer you good things. I should like to see them, as I hope I have shown you, add to that passive side an active side, that is to say, to work outside their museums as well as in them. If they could undertake field work in any part of the country in connection with local societies, or with local museums, and so forth, that would make their influence far more felt and they would have far more possibility of attracting the general public and of showing them what the ideals are they should aim at. What is needed is that people should be interested in their local antiquities and by that means should be encouraged to preserve them. My business in life is to preserve the national antiquities and we should be very much helped if there was more public opinion behind us.

4725. And more local effort?—More informed local effort. Uninformed local effort is becoming fashionable and involves appreciable risk.

4726. What other representations would you wish to make?—I think that really covers all I wish to say.

4727. (*Sir Lionel Earle*): I have only one question; in reference to the circulating department of the Victoria and Albert Museum, you ask for a sort of super body, is that a super body drawn from the various museums, a sort of extra trustees body?—The museums would certainly have to be represented, yes.

4728. But you rather want to have a super senate, a super trustee body to decide questions such as you are talking about to-day?—To organise the whole scheme. I think it would be essential.

4729. Under some Minister?—I think under some Minister. I suppose the Board of Education would be the natural people. It is a function they could undertake.

4730. You think the President of the Board of Education would be better than the Lord President of the Council?—On the whole I think I do.

4731. (*Sir Henry Miers*): I have only two questions to ask concerning relations between local museums and the British Museum. You say each local museum ought to be as strong as possible in local antiquities and at the same time the British Museum ought to contain practically everything that is wanted?—Precisely.

4732. What would happen about unique objects of local interest? Should they be in the local museum or the British Museum?—There would always be a contest on that, but personally I think they should be in London if they are supremely important to science. I certainly think they should be in London.

4733. You would try to make it possible by the National Museum exchanging?—Precisely.

4734. With the intention of getting the best of everything?—Yes.

4735. Do you think that sort of thing is being carried on in Wales by their system of affiliation?—Yes, I think that is an extremely fortunate circumstance, but it has only happened because the system has been of such recent growth and it has been possible to organise it from the first. I am sure it will result in keeping up the standard of local museums.

4736. Is that securing, do you think, co-operation in national local excavations?—Nearly all local excavations in Wales are organised from the Cardiff Museum.

4737. Which is what you would wish to see in a national system in England?—Except that in England, England being a larger country, it could be more diffused, more delegated.

4738. It would require a large increase of staff in regard to the national museums, a staff much larger than for merely looking after the collections?—That is true. An ideal scheme would require almost a separate branch to deal with it, but I do feel so

strongly that the resources of the Museum are not being made the best use of that some such system would justify itself.

4739. Do you contemplate a separate staff outside the existing museum staff, but guided by the members of the museum staff?—I think the Keeper of every Department in the British Museum should either be represented or be able to be represented on the committee in regard to any object which would naturally come under his charge.

4740. Would you rather see these relations between the local museums and the National Museums effected by a process of loan or exchange or both?—I think a loan to be of any value should be a long term loan because the reason for it is to increase the value of the collection in a provincial museum. For loans for merely decorative purposes I have little sympathy. I do not think they achieve any object in the long run.

4741. (*Sir Richard Glazebrook*): You started by saying you wished to see the specimens in the museums available for research. I think those were your words. Research by whom? Not merely the Museum staff I suppose?—No, I mean by scholars from outside.

4742. Competent people from outside?—Yes.

4743. Do you consider the British Museum collections at present are utilised in this way or are available in that manner?—I think they are, but not so readily as they might be. I mean in this way. Supposing you are a student, you can probably have everything made available for you, since you can work at the Museum from week to week. Supposing you go as a distinguished antiquary from Paris, Berlin, or wherever you please, with limited time at your disposal, it cannot always be easy to see everything you wish at short notice.

4744. Can you suggest any steps the Commission might recommend to improve that, any action they might take?—It is really a matter of administration, for general recommendation to the staff, if I might put it that way. It is very difficult to say what precise objects shall be set aside as essential to study, because you do not know what things a man may wish to examine.

4745. Then you spoke of curtailing the work of the local museums or rather the specimens in the local museums to a certain extent, is there any practical way of doing that? A local benefactor in his will leaves a mass of, shall we say, rubbish; what are the museum authorities to do?—That is their great difficulty and my only practical suggestion on that was that if the actual scope of the museums were to be more clearly defined, they would be encouraged to refuse collections which really would be of no practical advantage to them. It is difficult, I know, but I do think that is the real cause of the ineffectiveness of some of the local museums; they are so full of rubbish.

4746. (*Sir Martin Conway*): I would like to pursue this question of affiliation a little further because I think this is the first time I have heard it brought up, the affiliation of local museums to the National Museums. Now take a concrete case, Maidstone. There we have a very interesting and valuable collection of Anglo-Saxon antiquities belonging to the Kent Archaeological Society and accommodated in a room in the museum. In addition to that, the Museum has a good deal of pottery and other antiquities which belong to it. Now we have not got the money or means really properly to display the very important collection of Anglo-Saxon antiquities. We have also late Celtic Golden Torques which have to be kept in a bank which nobody ever sees. Indeed, the whole thing is more of a store house than any kind of exhibition. Nor, with the little money we have, can we afford to pay a curator of the kind of rank and intelligence and education that such collection needs, not permanently, but from time to time, to look after it. Can you suggest any means whereby that collection, that museum, could be

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affiliated to the British Museum in such a way as first of all to be looked over, watched and arranged under the direction of a really first-class expert, and secondly, if possible, get some kind of subvention for preserving what are national antiquities in a way that the locality is unable to do through lack of money. How can that kind of thing be brought about?—As far as regards the question of space, I am afraid that can only be solved by being able to find funds to pay for it. In regard to the exhibition of a collection, I think a great deal more use could be made of the officials of the London Museums, in actually visiting and displaying scientifically a valuable collection such as that at Maidstone to the best advantage. Possibly putting away in storage a good many things that are now exhibited, but are not necessary from the point of view of full representation of the collection. That certainly is a function which, if this affiliation came into force, could and should be part of the duties of officials in the British Museum, or anybody else qualified to deal, for example, with Anglo-Saxon or Celtic antiquities. I think your museum is extraordinarily interesting but it does require an expert to see its good points.

4747. How could affiliation be brought about. There is no organisation arranged for affiliating local museums to the national museums; would that require legislation?—I think it might arise from a stabilising of the Museums Association, which exists at the present time for the interchange of ideas between museums and their curators. Supposing you could have a committee of the Museums Association which would have its headquarters in London and which would be advised by the Central Committee of which I have been speaking, then at any rate as far as its archaeological needs were concerned, I do not see that there are any insuperable difficulties. In regard to the actual question of housing, unless one can hope for a Government grant on account of the national interest of these antiquities, I am afraid I have nothing to suggest. I should think the money would be well spent; but in these days, that is the case with many things we cannot afford.

4748. In Kent, for example, you have this valuable lot of material at Maidstone; you have a museum at Canterbury which is not unimportant. You have one at Dover. I do not know if there are any others in the county. Would you suggest that it would be possible to legislate for County Councils to have an Archaeological Committee, or something which should make it itself in some way responsible for all these museums?—I think to organize on a county basis would be an admirable thing, but once you come to deal with County Councils, you are faced with the difficulty that Sir Lionel Earle and I are faced with at the Office of Works, that local authorities are most unwilling to incur any expense on such things because it is avoidable at the present time, and they are always struggling against avoidable expenses.

4749. There would come the question of the federation of all these museums under the national museums?—That is what I should like to see.

4750. Can you prepare a memorandum suggesting how the whole country could be organised in that sense?—I am afraid it would require more local knowledge than I possess. The principle is easy enough. One would have to know more about the status of some of the great museums and I am not competent to deal with that.

4751. There is so much redundancy in the things we possess and such gaps, that it is scarcely possible to make a satisfactory local collection without some give and take with the National Collection, or with some larger reservoir of materials?—I agree; the loans and exchanges could be effected quite well if some central organisation were started and that would not necessarily be a very costly matter. I think it is within our power to improve the arrangement of the collections enormously by an organised system.

4752. (*Chairman*): And by an organised personnel?—Precisely. I think that can be done. The question of proper accommodation must, at present, be a matter for the local authorities.

4753. (*Sir Martin Conway*): The only other category of interest that I should like to ask a word about is local excavations, which have already been mentioned. The question of the British Museum chiefly spending much more money on excavations is, I think, a very important one because, now that the price of antiquities has risen so high, to take them out of the ground, really is a far cheaper way of getting new acquisitions than to buy them in the market. The Ur excavations are an instance of what can be done, but the same thing is true to a certain extent of Great Britain and there is nothing done to stir up local interest in these matters?—I think it is more important than anything else. You will get quite a considerable collection of valuable and hitherto unknown objects for the various museums, but you will also get the possibility of further knowledge about them which is quite unobtainable from any other source. Excavation in this country is the most important help to archaeology that anybody can render.

4754. We have Richborough going on in Kent. I want to buy the site of *Reculver* and I cannot get sixpence to dig it; but if an institution like the British Museum gave some local push—it is not a question of much money, £30, £40 or £50, that sort of thing—if there was an impulse given and the excavation was reported in a manner to interest the public in the press, I think you could get local interest. At present the thing is almost dead?—For lack of organisation, I agree. I think you are perfectly right in that. A great deal more could and I hope will be done in the course of the next ten years or so by an organisation to a common end, not merely sporadic excavations here, there, and everywhere, as opportunity occurs.

4755. (*Sir Robert Witt*): You have referred, I think, particularly to the British Museum in your evidence, and just to carry that point about the affiliation one step further, I gather you have no definite scheme?—No, I cannot say that I have.

4756. Which you would like to submit to us?—I cannot say that I would care to submit a scheme at this stage.

4757. Do you think, as a step towards achieving such a scheme, it would be useful if there was a central body which had some kind of power or function in co-ordinating the museums, would that in itself be one step towards bringing together the provincial museums round the central museum?—Yes, I am sure it would. It would put the problem in a definite shape. One would see what one had to deal with.

4758. Do you think, as an additional step, the creation of some central office or clearing house, as it were, for the different national museums would also serve as a kind of rallying point for some such organisation as this?—I should regard that as one of the functions of the central body of which we are speaking.

4759. To turn to another point, I gather your view is, that the main duty of the British Museum is to serve the purpose of what we may call the expert or the researcher?—The first purpose, yes.

4760. And that the claims of the general public are subordinate to those?—I think I may say yes to that.

4761. Have you any suggestion to make by which these two apparently opposing interests might be reconciled?—I should not recognise them as opposing if I may say so, because as I have tried to point out, what I wish is, that the museum should be as perfect as it possibly can be and, therefore, it should be possible for it to be used by the most expert person who may visit it; in fact it should satisfy all demands from outside. Incidentally, it would be able to satisfy the demands of people who wanted less and

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really came to look at things rather than for deep purposes of study. I do not consider the one object would in any way hinder the other.

4762. By way of testing that by an illustration. Supposing we had a case containing, or a room containing, ten thousand flint implements which might be a welcome place of research for an expert like yourself?—I cannot conceive anyone wanting to see ten thousand implements at once.

4763. Just to carry out my idea—and at the same time be extremely tiring, really unintelligible, to the general members of the public, would you not approve of the removal of say nine-tenths of those to some less public and more retired spot, and only a small selection being left for exhibition purposes to attract and interest the general public?—Oh, yes, I entirely agree with you there. As I say I cannot imagine anyone wanting to see ten thousand flint implements at any one time or surviving it if they did.

4764. Then again, just to test what you claim for the British Museum, supposing there was a very important discovery made in London which resulted in something, a whole series of important archaeological exhibits being found, would you insist upon their going to the British Museum or would you concede the claims of this museum in the property, the London Museum?—That is a difficult question. Supposing we take an actual instance of a thing we both know did happen, when that hoard of Elizabethan jewellery was found in London. I see no reason why it should not be here in the London Museum. It seems to me a very proper place for it. I do not see how the British Museum can ever hope to have a complete or standard collection of Elizabethan jewellery. In the case of a class of antiquities admitting of classification in a definite series, then I should say, for the purpose of scientific knowledge, that they should go where that series is most complete.

4765. Would you apply that equally, say, to Scotland or Wales?—In regard to the British Museum?

4766. Yes, in competition with the British Museum?—No, I should confine my answer, in that case, to England. I should not wish, now that there are permanent national museums in Scotland and Wales, to suggest that their claims are not as paramount in those countries as those of the British Museum in England.

4767. Did I follow you rightly in saying as regards excavations, foreign as opposed to home, that you would advocate the British Museum contributing something to excavations in this country?—Yes.

4768. As opposed to spending everything only on foreign excavations?—Yes, certainly, I think a certain proportion should be spent on the antiquities of this country; the results would not be so spectacular as those from abroad, but that is not the point. What we have to consider is the spread of knowledge.

4769. Do you not think the British excavations can be safely left to local interests and local enthusiasm, the help of local amateurs, and such like, none of which you can call upon in the case of foreign excavations?—Well, they suffer in this country from lack of co-ordination and I see no way in which that exceedingly desirable object is to be obtained without having some skilled body, I give as an example the British Museum, to be the starting point whence the policy which these excavations are to follow should emanate.

4770. Does not the Society of Antiquaries, in effect, deputise for the British Museum as regards home excavations?—We do as far as we can.

4771. But that is not sufficient?—Not by any means as much as we should like. I would very willingly get out a scheme at the Society of Antiquaries showing what ought to be done, but we should have no means of carrying it out without much greater powers of organisation than can be obtained by the Society alone.

4772. Would it be possible for you to submit to the Commission a statement of profitable excavations

which you think might well be carried out in this country which would, as Sir Martin Conway said, produce works of art which could be put in the national collections at a small cost?—I could give, if you wish, a list of sites which must be excavated before we can say we are competent to deal with the history of our country. That I can do.

(Chairman): We should be greatly indebted to you if you would.

4773. (Dr. Cowley): I see, if I may call your attention to the memorandum of the Society of Antiquaries, you say “the Council does not wish to express any opinion as to the desirability of a Ministry of Fine Arts or whether any other form of central control of museums is desirable.” Does that mean the Council has definite opinions as to the desirability of a central control?—No, I think merely at the time they were not prepared to put down a definite statement. I do not think you are to take it that they are in any way against such a scheme. If I may say so, you will understand that the position has changed somewhat since the minute was written.

4774. Then your own opinion is that the central control should be, if not the British Museum, at any rate, largely in relation to the British Museum?—It must be represented on it certainly.

4775. Would you make the British Museum, or the Trustees, the central authority actually?—It depends. I have been speaking purely from the archaeological side, and from my point of view either would meet the case, but I realise that there are other aspects of provincial museums which would have to be considered. The central body could not be formed solely from the British Museum.

4776. You said it was very desirable that the British Museum should pay greater attention to British antiquities, and I think everybody would agree, and should encourage local excavation and investigation. Then would you propose the Museum should show its interest mainly by promoting investigations elsewhere, or that it should collect objects which should be kept at the British Museum?—No, I should like to see it supervise excavations, at any rate, on an organised plan to which I have referred with a view of using what will be found, which would be far in excess of gallery requirements, by dividing it between the British Museum and the local museum; and if anything was over then it could go elsewhere, but certainly the British Museum and the local museum should have the first call on anything found in any particular locality.

4777. And then one other point. I quite agree provincial museums should make a special study of their local antiquities, it is obvious they are more in place there than anywhere else, but would you not agree that in many provincial museums, if there is sufficient space, or any space at all to spare, it is useful to have general collections for educational purposes. I mean, a collection of objects to illustrate elementary ideas of geology, for instance?—Undoubtedly. I do not wish for a moment to exclude that. I think it is just as important as the other side.

4778. It sounded as though you meant the provincial museum should be restricted entirely to archaeology?—No, I do not mean that, but I think they are rather inclined to attempt too much from the very nature of the case.

4779. (Sir Henry Miers): You mention the Museums Association. I am President of that body and I am not clear what part you think they should play in the central organisation?—I was only adducing them as an example of what had been done unofficially. You could not make them an official body. They are a purely voluntary organisation, but the problems that occur to them would occur to the central organisation.

4780. I was anxious to know if you had any ideas as to how we could improve our body. The other

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point was relating to a point in the memorandum Clause 6 (b) which says:

"Archæological research is always becoming more closely allied with ethnographical studies and the Society would beg the Royal Commission to recommend the provision of a special gallery for this subject."

What was contemplated by that special gallery?—I think that was rather intended as a criticism on the very small space that is necessarily afforded to ethnology at Bloomsbury. It is utterly insufficiently displayed at the present time and that was intended as a criticism of the lack of accommodation.

4781. In connection with the preceding sentence which speaks of the collection being so congested?—Precisely.

4782. What is your desire; that those collections should be housed in a separate building or find accommodation in the British Museum?—That is a very moot point because of the obvious connection between ethnology and pre-history. The obvious way out is to find sufficient room to put the ethnographical collections in a good position. I think it would be a definite loss if they were taken away at the present time. You would have to take the pre-historic things away to illustrate them and that could not be contemplated.

4783. Do you think the congested state of the ethnographical collections is due to too much being exhibited and that if there were storage space available it could be reduced?—No, the subject is so vast; what they have is by no means too much but too crowded.

(Chairman): Thank you very much.

(The Witness withdrew).

TWENTY-NINTH DAY.

Thursday, 6th June, 1929.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.
Sir MARTIN CONWAY, M.P., D.Litt.
A. E. COWLEY, Esq., D.Litt., F.B.A.
Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
Sir RICHARD GLAZEBROOK, K.C.B., LL.D.,
F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.
Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.
Sir HENRY MIERS, D.Sc., F.R.S.
Col. Sir COURTAULD THOMSON, K.B.E., C.B.
Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).
Mr. J. H. PENSON (*Assistant Secretary*).

Sir GEORGE CLAUSEN, R.A., representing the President and Council of the Royal Academy of Arts, called and examined.

The following letter was received from the President and Council of the Royal Academy of Arts.

Royal Academy of Arts,
Piccadilly, London, W.1.
13th May, 1929.

SIR,

The President and Council of the Royal Academy wish to draw the attention of the Royal Commission on Museums and Galleries to the importance of including at least one professional artist of authority in technical matters among the Trustees of the National Gallery. They would express their entire concurrence with the representations made on this point by Sir Charles J. Holmes in his evidence before the Commission on March 29th, 1928 (Minutes of Evidence, p. 169); and they would remind the Commission that in the past the Director of the National Gallery has usually been a practising artist of distinction, and that the knowledge of artistic materials and methods acquired by such artists is often indispensable in deciding on the authenticity or attribution of works by Old Masters and on the best means of preserving or repairing them.

They would further point out that, in response to urgent requests from the Royal Academy, the Lords Commissioners of His Majesty's Treasury decided in 1920 to strengthen the Board of the Tate Gallery in this respect by adding to it a number of distinguished artists, and also that in 1923 the Royal Academy established a Committee of artists and scientists to consider certain outstanding problems connected with the cleaning and repair of pictures. This Committee has held a series of meetings, and in 1926, after consultation with the Trustees of the National Gallery, published a Memorandum of the general principles which should

govern the care and treatment of pictures (copy enclosed).

The President and Council feel confident that they have the support of the artists of this country in stating their opinion that the National Gallery Board would be greatly strengthened if it included at least one artist of the standing and experience possessed by the artist members of the Royal Academy Committee.

I am to add that, if it were thought desirable, a representative of the President and Council would attend before the Commission and give evidence on the matter.

I am, Sir,
Your obedient Servant,
W. R. N. LAMB,
Secretary.

The Secretary,
Royal Commission on Museums and Galleries.

MEMORANDUM ON THE REPAIR OF PICTURES.

(Published in Newspapers, November, 1926.)

The Royal Academy Committee on the Treatment of Old Pictures have been considering for some time past the best means of ensuring that works by Old Masters which are in need of repair shall be treated on sound lines and with the least risk of altering the effect intended by the artist in each case. The Committee have had the advantage of conferring with the Trustees of the National Gallery on the subject, and have obtained their agreement and support to the following recommendations, which the Committee think should be accepted as guiding principles by all who have the charge of pictures:—

1. The decision to clean or repair an irreplaceable work of art ought not to rest on the judgment of a

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Sir GEORGE CLAUSEN, R.A.

[Continued.]

single mind, but should be a matter for consultation with artists and scientists who have specially studied the subject. At the National Gallery the Director does not undertake any serious cleaning or repair without the consent of the Trustees and consultation with scientific experts. Such work is only decided on when it is absolutely necessary, and is carried out on the premises under the constant and personal supervision of the officials.

2. A detailed record of every manipulation should not only be kept by the operator and the curator, but made easily available for the serious student. Besides the statements printed in the Annual Report of the National Gallery, detailed written records of all treatments are kept by the Director for the purpose of future reference and consultation.

3. It is always preferable that nothing should be done to the surface of any picture unless there is clear evidence that it would not be endangered by cleaning. A rash experiment may in a few minutes destroy a masterpiece.

4. No countenance should be given to secret methods. If a method is kept secret any injury due to its failure is a dead loss, since no experience is acquired whereby a similar disaster may be avoided; and at the same time the resources of science are debarred from the service of art. It should be a professional point of honour with the operator to make no concealment of his materials or methods from the owner or custodian of a picture which has been entrusted to him for treatment; and every curator of a public gallery should hold himself free to make known to serious students of the subject the nature and extent of any restoration that has been found inevitable.

5. When it has been decided to clean and restore a picture (the one process often leads to the other), the above-mentioned records should then be available for consultation, and should be continued so as to describe the details of the new work done. What form they should take is a matter for consideration; it is the principle that is important. There are also photographic processes by which useful representations of the condition of a picture before, during, and after treatment can and should be made.

The Royal Academy Committee consists of the following:—

| | |
|---------------------------|--------------------------------|
| Sir Frank Dicksee, P.R.A. | Prof. A. P. Laurie, D.Sc. |
| S. J. Solomon, Esq., R.A. | Sir H. Jackson, K.B.E., F.R.S. |
| G. Clausen, Esq., R.A. | Sir A. Schuster, F.R.S. |
| C. Shannon, Esq., R.A. | Dr. A. Scott, F.R.S. |
| J. D. Batten, Esq. | Dr. W. W. Taylor. |
| F. E. Jackson, Esq. | C. F. Cross, Esq., F.R.S. |
| P. Tudor-Hart, Esq. | Dr. R. S. Morrell. |
| | N. Heaton, Esq. |

EXAMINATION OF WITNESS.

4784. (*Chairman*): We are greatly indebted to you for coming to-day.—I am very much honoured by your asking me.

4785. Perhaps you would summarise what you consider to be the main advantages of including a professional artist of authority among the Trustees of the National Gallery?—A professional artist has, through his training and constant practice, a more intimate knowledge, and, I should say, a keener appreciation of the qualities of good painting than one who is not a painter. He is continually learning from the great Masters, how they approached and solved problems in representation that he is himself engaged in: and he can, I believe, read through the design and touch of a picture into the very mind of its painter: he can discern his impulse and intention. Through having in his own way tried to express his vision of nature, a painter has an inside knowledge and by reason of this, is better able to distinguish an original from a copy, or to judge of re-touchings, than one who has not practised painting, and is, as it were, on the outside.

The National Gallery has been built up mainly on the advice of professional artists, and, until now, there has always been, more or less, a painter in charge of or connected with the Gallery, and I venture to think this wise policy should be continued.

And, if I may be allowed to say so, I am strongly of opinion that the President of the Royal Academy, the principal artistic Institution in the country, should be—*ex-officio*—a Trustee of the National Gallery. It seems to me obvious that he should be on the Board, as representing our profession. I would also very much like to see Mr. Wilson Steer on the Board, and I have no doubt that these appointments would be welcomed both by artists and by the public. I cannot imagine that the Treasury would appoint a Medical, Legal, or Financial Board without including members of these professions. But I do not think that the President of the Royal Academy should be on the Tate Gallery Board. I am strongly against that, as I think he should, as far as possible, keep apart from the complications of contemporary art. I believe I am correct in saying that it is the President's own view, that he could not take an impartial position in the matter of Chantrey purchases, for example, if he were at the same time on the Tate Board which has the recommending of works for purchase.

4786. Do you base your recommendation on the recent precedent of adding practising artists to the Board of the Tate Gallery?—No; I think that the Tate Gallery, in having, I believe at the suggestion of the Royal Academy, elected practising artists on their Board, is rather following the old precedent of the National Gallery.

4787. Do you consider practising artists the finest judges of old Masters and the safest authorities on the restoration and cleaning of old pictures?—No, I do not. A practising artist is necessarily engaged in his own work; and although there are a few who have a special "flair" in this direction, I believe that questions of attribution and authenticity are best dealt with by those who have made a special study of them: the same applies to questions of restoration and cleaning, although a painter's opinion there may be more helpful. I only wish to claim for the practising artist what I think is a very real thing, that is, an intimate, or what I may call an inside knowledge of the qualities of good painting. For after all, it is the consensus of opinion among artists that has established the reputation of the great Masters.

4788. (*Sir Robert Witt*): Sir George, may I refer to Mr. Lamb's letter to the Royal Commission in which he says "that the knowledge of artistic materials and methods acquired by such artists is often indispensable in deciding on the authenticity or attribution of works by old Masters and on the best means of preserving or repairing them"? Please do not think I am criticising in any way the views of any one, but, taking, in the first place, the question of authenticity and attribution, which are questions obviously of great importance to the National Gallery, would you not agree with me in thinking that all the greatest authorities in the world, living or otherwise, on questions of attribution and authenticity are practically none of them painters? I am not thinking of this country only, but in Germany of such men as Bode and Friedländer, in Italy as Venturi.—I agree with you, because a painter has not studied these matters in the same way. His life has been devoted to other ends, he has been doing his own work, but there are things, certain qualities of paint in a painting, which are, I think, visible to those who have handled the brush and tried to paint and which may not be visible—of course, one cannot tell what is in another man's mind—to those who have not had that actual practical experience. I tried to put that point in my answer to the first question.

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[Continued.]

4789. Just on the question of preserving or repairing, the National Gallery Trustees have often been criticised for the condition of their pictures, but is it not fair and equally true to say that the condition of the Diploma Gallery pictures under the sole control of the Royal Academy was equally the subject of very strong criticism?—I think very likely, yes.

4790. And that the recent restoration and attention which they have received was very much overdue?—It was very much overdue. For years the glasses were not cleaned, and the pictures were not allowed to put their best side forward. That has recently been put right.

4791. Well, I think my questions were more directed to Mr. Lamb's letter than to your views which I think you put so extremely fairly.—Probably Mr. Lamb in his letter was giving conclusions arrived at by the Council. In my evidence I have given my own personal views.

4792. (*Sir Courtauld Thomson*): I understand you to suggest that the President of the Royal Academy should be a Trustee *ex officio*?—Yes.

4793. If the President happened to be a distinguished architect or sculptor for the time being, would that alter your view?—No. I think the President of the Royal Academy is Trustee *ex officio* of the British Museum and of the National Portrait Gallery, and it seems desirable that he should be on the National Gallery, since he is usually a painter and practising artist.

4794. Then it is more from his position as President of the Royal Academy than of any special knowledge that he may possess of painting?—Yes, from his position. One would say that a man is not chosen as President of the Academy unless he possesses qualities which are valuable and considerable knowledge of artistic matters.

4795. (*Sir Martin Conway*): Would not you say that questions of attribution and matters of that sort are scientific questions, and that the question of the quality and beauty of a picture is an artistic question; that the advice and the co-operation of an experienced artist would be of great value in the acquisition of pictures entirely apart from any question of authenticity, but on the question of authenticity they are matters of science and are the business of particular experts. Would you agree with that view?—Well, I would agree that those questions are a matter of special study, but when you make a distinction between science and art, I think it one rather difficult to maintain. Whistler always asserted that his pictures were painted on scientific principles.

4796. That is not exactly what I mean.—And they were, i.e., he knew what he was doing, and after all that is the thing. He did not fumble; he had his plan and his method and followed them.

4797. All the methods, such as X-ray, and so forth, have nothing to do with the artistic side of the question and are purely science—Absolutely.

4798. And so the more technical questions are the business of experts who regard them from a scientific standpoint—historical, and so forth—whose business it is not to consider, in the first place at any rate, purely artistic merits. I would say they were two totally different functions. That seems to me rather to support your contention that the advice of an experienced painter and one of standing, or an artist of any kind—sculptor or architect—an artist dealing with artistic qualities might give you good advice, provided that he did not have a determining effect, apart from the assistance of experts, in matters of what I call scientific qualities?—Exactly. I agree with you. I tried to make that clear in my answer.

4799. That is your view?—Yes.

4800. (*Sir George Macdonald*): In answer to Sir Courtauld Thomson you said, Sir George, that you would be quite prepared to accept the President of the Royal Academy even if he were an architect?—Yes.

4801. Is that quite consistent with the representation put forward in Mr. Lamb's letter?

“The President and Council feel confident that they have the support of the artists in this country in stating their opinion that the National Gallery Board would be greatly strengthened if it included at least one artist of the standing and experience possessed by the artist members of the Royal Academy Committee.”

I gathered from that that the President and Council were in favour of a painter, and perhaps that is why I was rather a little surprised to hear you say you would be prepared to accept an architect.—No. I think it is a question of the position of the President as the representative of the arts, being the head of the principal artistic Institution in the country, but I made another recommendation, also recommending a painter, Mr. Steer. The President at the present moment happens to be a painter, but he may not always be.

4802. Now, suppose that change which you advocate were made, do you think the President and Council would be satisfied with the governing body of the National Gallery as it is now?—Well, I do not know.

4803. If you had to remodel the scheme of things entirely, what would be suggested as the qualifications for members of the body of Trustees? I want you to leave individual questions out of mind altogether. Is there any category of persons whom you think ought to be represented who are not represented now?—Well, I think, as far as I know the composition of the National Gallery Board, it is a very good one. It contains men who have an interest in the arts and a fairly good acquaintance with them, but it does not contain any man who is in actual practice.

4804. That is what you want to remedy?—That is what we want to remedy and what I want to remedy.

4805. Suppose that defect were remedied, you would be fairly well satisfied with the sort of constitution of the body of Trustees that exists at present?—I should be.

4806. You do not think the artistic bodies as a whole are seriously dissatisfied with them?—I do not think so.

4807. (*Sir Lionel Earle*): I want to pursue this question. Would it not meet your case even better if the President of the Royal Academy had the right to nominate a Trustee, because in the event of the President being an architect I cannot see how he is going to help as regards the pigments?—I think that is a very valuable suggestion.

4807A. We have known, without going into names, that some people probably would be useless for your purpose, but there are men in the Royal Academy who could be of enormous use, and surely if the President could nominate, or the President and Council could nominate, probably the best man would be appointed to deal with the technical side with which you are concerned?—That is a valuable suggestion, and I wish I had thought of it, because I should have embodied it in my remarks if I had. I think that would meet it.

(*Sir Martin Conway*): Would you suggest nomination by the President or the President and Council?

(*Sir Lionel Earle*): I think the Council would be the best.

4808. (*Chairman*): What do you think, Sir George?—Yes. I do not think it matters very much either way, because I do not think the President, if he were an architect or a sculptor, would make a decision on his own without consulting the members of the Council. I think the safest is to put it on the President and Council.

4809. (*Sir Lionel Earle*): It puts the responsibility more on the individual than if the man says “I will consult with my colleagues”?—Yes. I think that is a most excellent suggestion and would, I am sure, meet the case.

(*Chairman*): We are greatly indebted to you, Sir George.

MEMORANDA SUBMITTED BY OUTSIDE BODIES.

CARNEGIE UNITED KINGDOM TRUST.

Memorandum submitted by the Trustees of the Carnegie United Kingdom Trust on the subject of the Central Library for Students.*

1. The name "Central Library for Students," which was adequate at the inception of the institution, conveys a very imperfect idea of the function which it is now performing. Originally organised to supply collections of books to Workers' Educational Association classes, it is now, in addition, acting as a national lending reserve to Public Libraries, Municipal and County, and also to University and Special Libraries. The word "student," moreover, is liable to mislead, since the persons for whom the service is intended include all readers who are in need of the more expensive kind of non-fiction books, i.e., all persons of any age who, whether privately or in classes, are studying any branch of knowledge.

2. The need for a national lending service of this kind is obvious to all who are familiar with the finance of municipal and county libraries. It is clearly uneconomical for a local library to buy expensive books which are likely to be needed by only one or two readers, and the smaller the population the truer this statement becomes. The smaller the total amount available for book-purchase, the more the Library Committee must cater for the general reader, and the less the provision which can be made for serious students. Yet serious students are found in the smallest places and they deserve as much consideration in a small town as in a city.

3. The Public Library service is unlike such services as gas and roads. Expenditure on gas and roads is more or less proportionate to population; a place with a population of 200,000 needs 20 times as much gas as a place with a population of 10,000. But in the sphere of libraries, apart from novels and newspapers, which present in the main a problem of quantity, no such proportion exists. A small town may include readers of all kinds of tastes, and a book costs as much to a small town library as it does to Birmingham or Manchester.

4. It is therefore clear that, if the smaller libraries are to give reasonable service to the comparatively small number of serious readers among their clientele, the only economic method of doing so is by borrowing from a national lending library, which, being on a national basis, can economically hold a stock of books which to individual medium and small-sized local libraries would be impossibly expensive.

5. Thus it would appear that, as in the case of the stationary reference library, so in that of the lending library, there ought to be two units—the local unit and the national unit. The local library should provide a stock in proportion to its means and its normal needs, and should be able to borrow books for special readers from a central source.

6. This is the fundamental reason for the Departmental Committee's recommendation that the Central Library for Students should be re-constituted as a national institution either as a department of, or as a separate entity in close association with, the British Museum, and receive an annual Government grant. The service is intended to provide for the students at a distance from the great reference libraries the facilities which they render to those who can visit them. It is therefore essentially national in scope, and its financial basis should be similar to that of the British Museum and the other national libraries.

7. In addition to the main reason for this recommendation, there are important subsidiary reasons for the recognition of the Central Library for Students as a national institution. Of these the most important is the universally recognised need for a central or union catalogue which would enable local libraries to borrow the more expensive and rarer

books from one another. The Central Library would seem to be the ideal home for such a catalogue which would enable it to discharge the important function of a central exchange bureau. This scheme already exists in embryo, but additional income is necessary to employ the personnel required. Certain other much-needed services could also be performed by a National Lending Library, e.g., the regular issue of book-lists which would be of the greatest service to local library committees, the supply of printed catalogue cards such as those issued in the United States by the Library of Congress, and the establishment of a Central Intelligence Bureau. All these services are very much needed, and all of them depend upon the Central Library being re-constituted as a National Library with a Government grant.

8. The President of the Board of Education expressed to a recent deputation from the Carnegie Trustees the apprehension that the cost of the proposed Library might grow indefinitely. It is, of course, obvious that the duties of the library might be increased and therewith the cost of its maintenance. But, so far as the main essentials described above are concerned, there is reason to believe with confidence that the cost need not exceed £12,000 a year, plus the cost of the issue of catalogue cards and book lists, both of which in time might be made remunerative. One reason for this belief is that local libraries, with the additional freedom of expenditure which they gained in 1919 (England and Wales) and 1920 (Scotland), are spending much more liberally on books, and therefore require less and less help from a National Lending Library. Moreover, the practice of the mutual lending of non-fiction books, which would be greatly facilitated by the existence of the union catalogue already mentioned, will in time be a great relief to the National Lending Library itself, which is already able to borrow from a large number of the best special libraries and from an increasing number of public libraries. Finally, the demands upon the National Library could quite legitimately be still further reduced by raising the present minimum price of books supplied from the present 6s. to 7s. 6d. or even 10s.; most local libraries can fairly be expected to buy practically all books required which cost less than 7s. 6d. or 10s. The National Lending Library should not relieve local Library Authorities of their responsibility to maintain an adequate local stock.

9. The Trustees in connexion with their policy of making grants for book-purchase to small public libraries which are pursuing a progressive policy, and owing to their intimate knowledge of County Libraries, have a unique knowledge of the value of the Central Library, even in its present form. They are able, therefore, with first-hand knowledge, to assure the members of the Commission that the service is really a necessary, and also an economical part of a coherent national system. The strength of their conviction is shown by the grants which they have made to establish the Central Library for Students:—

| | £ |
|--|--------------------|
| Grant for building, etc., promised December, 1915 | 2,600 |
| Grant for maintenance promised December, 1915, £400 a year for five years | 2,000 |
| Grant for Galen Place building promised May, 1921 (Maximum £6,000) | 5,461 |
| Grant for maintenance promised May, 1920, £1,000 a year for six years | 6,000 |
| Grant for maintenance promised October, 1924, £3,000 a year for five years | 15,000 |
| Carried forward | 31,061 |

* See Minutes of Evidence, Twenty-fifth Day.

| | £ |
|---|----------|
| Brought forward ... | 31,061 |
| Grant to C.L.S. for Prisoners of War Book Scheme (1917) ... | £1,000 |
| Grant to C.L.S. for Victoria League (1918) ... | 500 |
| Grant to C.L.S. for Army Educational Scheme (1918) | 1,000 |
| | 2,500 |
| | *£33,561 |

It is clear, however, that, if the foregoing arguments are sound, the experimental stage is past, and it is no longer right that outside bodies like the Carnegie Trust and the other Trusts which have co-operated hitherto should bear the expense of a necessary public service. The final Trust grant ends in the financial year 1929-30, and it is very much hoped that thereafter, if not in the current year, a Government subsidy will be available.

10. The Carnegie Trustees have read and fully endorse the memorandum already submitted by the governing body of the Central Library for Students. It is therefore only necessary to add here that they would cordially approve of either of the two proposed constitutions, and that they would readily appoint a deputation or a representative to attend at a meeting of the Commission and amplify the foregoing statement, if it were so desired. They trust in view of the urgency and the vital importance of the Central Library problem that the Commission not only will endorse the very strong recommendation of the Departmental Committee, but also will find it possible to do so in an early separate Report in order that H.M. Government may have the matter before them when framing the estimates for 1929-30.

J. M. MITCHELL,
Secretary.

The Carnegie United Kingdom Trust.

Comely Park House,
Dunfermline, Fife.
1st November, 1928.

THE LIBRARY ASSOCIATION.

Memorandum submitted by the Library Association on the subject of the Central Library for Students.†

1. *The scope of the Library Association.*—The Library Association was founded in 1877, and incorporated by Royal Charter in 1898. It is only in part a professional body, and the views advanced in this Memorandum represent not only the attitude of the library profession towards the proposals in the Report of the Public Libraries Committee, but also that of a large number of users of libraries.

2. *Resolution of Library Association.*—The Library Association, in Conference last year, unanimously passed this resolution:—

"That, in the opinion of the Fiftieth Annual Conference of the Library Association, assembled in Edinburgh, a Central Library, as proposed in recommendations 39 to 46 of the Report of the Public Libraries Committee, is both desirable and necessary in the interests of an effective library provision in Britain, and it expresses a hope that His Majesty's Government will be able to provide a reasonable measure of financial support in the immediate future. Further, the Library Association pledges itself to do all in its power to assist in the development of such a Central Library."

3. *The British Museum in relation to the Central Library.*—It has frequently been pointed out that

* The difference between the above total of £33,561 and the £26,561 shown in the C.L.S. memorandum is explained by the fact that the £1,000 granted in 1917 for the Prisoners of War Book Scheme is not included in the C.L.S. accounts, and that £6,000 of the final maintenance grant promised is still outstanding for the years 1928 and 1929.

the British Museum is debarred by the Act of Incorporation (only slightly modified by the Act of 1924 and the regulations made thereunder) from lending books. The Trustees (rightly in the opinion of this Association) are disinclined to ask for any modification of the law. They believe, and they are supported by most scholars in believing, that the disadvantage of visiting a library (perhaps after a special journey from another country) to see a book known to be in its possession, only to find that it is in the hands of a student in some other town, outweighs the advantage to the borrower. But it is all the more desirable that there should be a great reserve of books available for borrowing by isolated students, and supplementary to those the local libraries can be expected to provide. Without such a reserve, the complaint of injustice done to the provincial student stands unanswered.

4. The Central Library does not attempt the colossal task of collecting a second British Museum Library, but by the system of "outlier" or associated libraries, fostered by the enlightened action of the Carnegie United Kingdom Trustees, it is forming an alliance of libraries, prepared to send books to public and other recognised libraries through the agency of the Central Library. When it is realised that among these associated libraries are those of such institutions as the Science Museum, the Society of Antiquaries and the Linnean Society, it will be clear that voluntary effort has already provided for the isolated student the nucleus at least of a great National Lending Library, no part of which (save the books in the Science Museum's Library) has been any charge on public funds.

5. *Development of the idea.*—The inception and growth of the idea of a Central Lending Library that should function as a National Reservoir of books, periodicals and pamphlets, has taken shape naturally and spontaneously through voluntary agency. Its development has been continuous during the past thirteen years. That the project meets a widely-felt need is beyond question.

6. *Potentialities.*—The way in which those in charge of libraries have proved willing to collaborate by placing their resources, both of printed matter and of staff, at the disposal of the Central Library, shows that the possibilities of expansion are very great. Already sixty libraries have associated themselves with the Central Library, and have made their whole stocks (with a few exceptions) accessible, by means of a Central Library, to the inhabitants of this country through the Public Library system and other recognised libraries. The whole of this vast scheme could be set in motion along the lines indicated by the Public Libraries Committee if stability were assured to the Central Library and adequate funds were forthcoming. The Central Library is precluded, by the limited funds at its disposal, from inviting that further assistance from libraries which it is well known could be secured. Knowledge stored in printed matter is lying unexploited until effective clearing-house machinery is in running order. This country is rich in its libraries, ranging as these do from those of Government Departments (of which certain are accessible in varying degree), public, quasi-public (such as the great endowed libraries), university, commercial, technical, professional, private and many other libraries of specialised character. The recommendations of the Library Association, if carried out, would result in a real mobilisation of the library resources of the nation.

7. *International Liaison.*—The International Institute of Intellectual Co-operation has recently been compiling data regarding the provision in the chief countries of the world of National Centres of Bibliographical Information. The material for such a centre exists in this country but requires to be co-ordinated. If the international project could be realised (as would be most desirable), a Central Library constituted on the lines indicated in the Report would become the centre for this country;

† See Minutes of Evidence, Twenty-fifth Day.

liaison with similar centres abroad would bring into being a network, the value of which few engaged in research would gainsay.

8. *Transference to State control.*—The Library Association claims that the time has come when the Central Library should become a part of the activities of the State.

9. *Immediate requirements.*—Two departments of the Central Library require to be set in motion immediately if its work is to be effective:—

(a) An Information Department (as indicated on pages 165 and 166 of the Report).

(b) A Union Catalogue. It is obviously useless to add to the number of "Outlier" Libraries unless and until there is a Union Catalogue indicating the extent and location of the literature thus made available.

At present the supply of books is little more than theoretically available to borrowers. Without a "union" catalogue of the contributing libraries, housed at the Central Library, and kept up to date by a skilled staff, most of the benefits freely offered by the Associated Libraries must remain unused. Such a catalogue has been begun, but to complete it would necessarily require considerable outlay.

10. *Staff.*—An adequate trained staff for the two requirements set out above and for the general work of the Library, is of prime importance.

11. *Sum involved small in comparison with results promised.*—The additional annual expenditure which would be required to implement the recommendations of the Public Libraries Report on the Central Library amounts to £12,000, only a portion of which would have to be provided out of State funds. Although this sum represents but .0027 per cent. of the Government's national education grant, it would have the effect of facilitating interchange between the libraries of the country and largely increasing the availability of books to the public.

12. *Separate Report.*—The Library Association expresses the earnest hope that the Committee will decide to endorse the recommendations of the Departmental Committee, and that they will decide to issue a separate report on the question of the Central Library as soon as may be possible, in order that H.M. Government may know their considered views when the Estimates for 1929-30 are being reviewed.

13. *Oral Evidence Offered.*—In conclusion, the Association will be prepared to send one or more representatives to attend a meeting of the Commission to amplify the foregoing statements or give any further information should the Commission so desire.

E. W. KEELING,
Secretary,
The Library Association.

26-27, Bedford Square, W.C.1.
7th November, 1928.

THE NATIONAL SOCIETY OF ART MASTERS.

The National Society of Art Masters were requested to submit a memorandum on such aspects of the Terms of Reference as might specially interest them. The following letter was received in reply.

Dear Sir,

Since receiving your letter of June 15th last the Executive of this Society has/had the opportunity of giving careful consideration to the Memorandum already submitted to the Royal Commission by the Design and Industries Association.*

* The memorandum submitted by the Design and Industries Association will be found on p. 264 of the Vol. of Evidence which accompanied the Commission's Interim Report.

Seeing that we are in entire agreement with that Memorandum, subject to the reservations given below, we feel it unnecessary to burden you with a further statement which would repeat the same opinions.

We desire, however, to emphasise the points raised by the D.I.A. under Loan Collections.

The general complaint received from Art Schools is, that the objects available from the Circulation Department of the V. and A. Museum are restricted in number and are not added to from time to time so as to bring them more into accord with the present needs of the Schools, consequently the objects which are available, and have been in circulation for many years have become "stale."

The reservations referred to above are as follows:—

Inclusion of Modern Work.—We are very doubtful as to how far modern design, which is necessarily in a state of flux, and difficult to appraise in the sequence of development, could be usefully included in the permanent collections.

It appears to us that the more appropriate method of exhibiting recent and contemporary work could be in the temporary collections. Assuming that these temporary exhibitions were devoted to specific subjects, e.g., furnishing, it would then be possible to arrange a much more comprehensive and varied exhibition than would be possible otherwise.

Under "Relation between Museums" the D.I.A. suggests the use of copies as a means of maintaining an historical sequence. About the advisability of this we have grave doubts, both on the score of expense, and the impossibility of precisely catching the old spirit of craftsmanship. We would rather suggest that the gaps should be filled by good photographs and drawing to scale, or full size where possible, of suitable specimens.

I am, Sir,
Yours faithfully,
ALFRED SHUTTLEWORTH,
Secretary,
National Society of Art Masters.

29, Gordon Square, London, W.C.1.
February 5th, 1929.

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

The Royal Institute of British Architects were requested to submit a memorandum on such aspects of the Terms of Reference as might specially interest them. The following memorandum was received in reply.

A.—RELATING TO THE MUSEUMS IN GENERAL.

(1) That all Museums and Galleries should be open in the evening, as many people (including students) are unable to visit them in the day-time.

(2) That labelling should be simple and legible everywhere. (One member mentioned the Horniman Museum, London, as an ideal example of arrangement, labelling and cross-references).

(3) That handbooks and catalogues should be so written as to enable students living at a distance to know whether a Museum contains objects or material which would justify a visit.

(4) That, in the display of specimens, more attention should be given to "context," i.e., that any isolated detail of architecture or craftsmanship should have its relation to the whole building or work of which it forms a part clearly explained by means of scale-drawings, photographs, or models, and that where necessary such drawings or models should illustrate a restoration or reconstruction if the building is now in ruins. (We realise that this method has already been successfully adopted in many cases, and only ask for its more general adoption.)

(5) That restrictions on sketching in notebooks should be removed everywhere. (We do not include

measuring or elaborate drawing involving the use of scaffolding, etc., for which we recognise that permits should be required.)

(6) That in the arrangement of historical works of art, of various materials and types, more regard should be had to their grouping in periods. (We recognise that in some Museums, e.g., the Victoria and Albert, an arrangement of objects according to use or material may be the best in the interests of craftsmen, but as architects interested in *all* the crafts, we should like to see some sort of index-exhibit or index-room where a selection of various objects of one period would be grouped together. The Celtic Room at the British Museum was mentioned as a case in point.)

(7) That certain handbooks should be brought into line with those recent publications (e.g., the guides to the Panelled Rooms at the Victoria and Albert Museum), which contain measured drawings and plans giving the relation of individual details to the buildings of which they form a part. Thus these books would have an enhanced practical value.

(8) That in all Museums more consideration should be given to students' collections, which are apt to be too elaborate or too inaccessible. These should be small for a given subject, confined to type specimens, and descriptions should assume elementary text-book knowledge. Such collections should be so located as to admit of undisturbed study, should be well lighted, and should include facilities for writing and, where necessary, the use of such accessories as the microscope. (One member mentioned an excellent geological collection on these lines at Cambridge; another cited the Metropolitan Museum, New York, as being particularly well adapted for personal study.)

(9) That in the disposal of surplus objects from the various Museums and Galleries, the claims of the Dominions as well as of provincial collections should be recognised. We consider that this would be a politic move, as students overseas have an interest in such things, and at least one Dominion Museum is making a collection of historic works of art. We therefore recommend that after the word "provincial" (Museums and Galleries) on page 4, paragraph (4), line 8, of the Interim Report, the words "and Dominions" be added.

B.—RELATING TO THE VICTORIA AND ALBERT MUSEUM.

(10) That a handbook of "Architecture," based upon exhibits in the Museum (as are the existing handbooks on Ironwork, Furniture, etc.) should be prepared and issued.

(11) That the removal of the "Architectural Index" to Room 70 is regrettable, and that this fine collection of drawings of historical architecture should be divided into sections and exhibited in the galleries where work of the various periods is displayed. (To some extent this recommendation is affected by paragraph 6 above.)

(12) That guide-lecturers to the Architecture galleries be trained, if they are not available already.

C.—RELATING TO THE SCIENCE MUSEUM.

(13) That the present very meagre collection of exhibits relating to building should be strengthened, re-arranged, and concentrated in one place, to make it in some degree comparable with the collections relating to the various branches of Engineering, Aeronautics, Naval Architecture, etc. One member suggested that the Building Research Department would be able to advise in this matter; another emphasised the difficulty of finding the few existing exhibits, which are scattered about.

D.—RELATING TO THE GEOLOGICAL MUSEUM.

(14) That more prominence be given to building stones from the Dominions. (One member stated that none are exhibited.)

(15) That, South Kensington being so remote from most London Architects' offices, the removal of the Museum from Jermyn Street makes it desirable to establish a small index-collection of geological maps and specimens of building stones somewhere in a more central position.

E.—RELATING TO THE BRITISH MUSEUM.

(16) That the present collection of exhibits of Roman architecture is inadequate to the needs of architectural students and should be supplemented by casts, etc., in default of originals.

IAN MACALISTER,

Secretary,

The Royal Institute of British Architects.

9, Conduit Street,
Hanover Square, W.1.
20th December, 1928.

WESTMINSTER LECTURE SOCIETY.

The Westminster Lecture Society were requested to submit a memorandum on the subject of evening lectures. The following memorandum was received in reply.

The Westminster Lecture Society was formed in 1922 for the purpose of organising private lectures in the national museums, art galleries and historic buildings, especially in the evenings, for the benefit of people who are engaged in the daytime and therefore unable to avail themselves of the opportunities offered during the normal hours of opening.

The facilities granted have been subject to the condition that no expenditure of public funds is involved, the Society defraying the entire cost, including Lecturers' fees, attendants' pay, the lighting of a section of the building, and all other incidental expenses.

In 1921 representations had been made on behalf of the Society to the Trustees of the British Museum in regard to the position of people who could only attend lectures if given in the evening, and who would be willing to pay for any privileges which might be granted. The question of access to these buildings in the evening had been raised from time to time for many years past, but it is believed that no proposals for evening lectures had been previously accompanied by an offer to meet the cost. The Trustees readily consented to the opening of the Museum on these conditions, and a series of private evening lectures was arranged in February, 1922, for the Members of this Society. In three months interest in the lectures had grown to such an extent that it became necessary to place the scheme on a more permanent basis. This Society was then formed, and from October, 1922, to March, 1923, inclusive, three simultaneous lectures were given once a week in different galleries. The scheme provided for three courses, each extending over twenty-four evenings. At the end of March, 1923, interest was still maintained and the weekly lectures were continued until the following June.

Up to this time, all the lectures had been "peripatetic" so that the audience were obliged to stand for practically the whole time. It had been originally suggested that each lecture should occupy about an hour, but such was the keenness shown that this was found to be much too short a time, and the great majority of the lectures lasted for two hours or more.

In the following winter, from October, 1923, to March, 1924, inclusive, weekly lantern lectures were given in the Lecture Hall (Assyrian Basement).

Peripatetic lectures given on a comprehensive scale in the exhibition galleries of museums present certain difficulties, due to the restricted space and the consequent necessity for limiting the number of people attending, if all are to see and hear in reasonable comfort. This principle has governed all this

Society's arrangements. Had it not been observed, much better financial results could have been shown, as in most cases the demand for tickets was such that only a third of the applicants could be accommodated. The restriction in the number of people attending means that the cost per head is relatively high, varying of course in accordance with the size of the gallery used. The galleries differ widely in this respect. Many extremely valuable and interesting lectures could be given in the larger rooms, but the exclusion of the smaller ones on financial grounds seriously interferes with the study of the Museum as a whole.

The Society's activities perhaps offer a useful basis for consideration of the cost of evening lectures. From February, 1922, to March, 1924, the lectures at the British Museum (105 peripatetic and 25 lantern lectures) show that the average cost per head was then about four shillings. This included all charges incurred within the Museum, and the necessary printing, but not other incidental expenditure.

It is believed that the subsequent modernisation of the electric lighting arrangements would reduce this considerably, but the present cost of peripatetic lectures is estimated to be about three shillings if all overhead charges are to be included in the account. If however under any general scheme of evening opening the electric lighting and attendants' pay were not charged against the lectures, two shillings a head should cover their cost.

It is desirable to mention that the foregoing calculations are based on the assumption that a sufficient number of qualified lecturers would, as hitherto, be prepared to accept a fee of two guineas which the Society has regarded as a minimum. The Members were mainly indebted to the Official Lecturers for the carrying out of the programme, and opportunity is taken to express their gratitude to those Keepers of Departments who also, appreciating the difficulties referred to above, so kindly gave departmental demonstrations from time to time at this nominal fee.

A lantern-lecture where 200 or 300 people can be accommodated is on a different basis, the cost per head being much less. Though popular, and very useful by way of introduction to the study of the galleries, it has not the great value of the peripatetic lecture, where the audience can see the object described. Lantern lectures can be given in the Assyrian Basement at the British Museum when it is not required for special exhibitions. It is suggested that some of the large galleries might be used for this purpose in the evening. The Roman Gallery has been used in this way and answered the purpose fairly well. Experience shows that a proper Lecture Hall is one of the chief needs of the Museum.

In July, 1927, the Society organised the first public evening lecture at the Museum, when Mr. Leonard Woolley, using lantern slides, described the excavation at Ur of the Chaldees to an audience of about 300. A charge of two shillings was made for tickets. Hundreds were unable to gain admission, and the lecture had to be repeated on the following evening. Opportunity was taken to mention the Mesopotamian Excavation Fund, and as a result a considerable sum was subscribed by those present. In 1925 a similar result was experienced when the Society organised a public lecture by Mr. Woolley for the benefit of the same fund in the Kingsway Hall.

It is believed that this aspect of the question deserves much more attention than it has hitherto received. The interest of the public in excavations is stimulated, and it is felt that the National Art Collections Fund and other purchase funds would benefit if public attention were drawn to them in the same way. The Stonehenge Appeal showed that a considerable number of small subscriptions can achieve satisfactory results when larger donations are not readily obtainable. Moreover, the sense of proprietorship in the contents of the museums is fostered.

In 1923, 1925 and 1926 three series of private evening lectures were arranged in the summer at the Tate Gallery on similar lines, and these were highly appreciated. As no cost of lighting has to be provided for in the summer, a charge of half a crown a head covers the cost.

In March, 1929, the Society gladly accepted an offer from the Trustees of the National Portrait Gallery to open the building in the evening for an experimental historical lecture which proved extremely interesting. Here a charge of two shillings for admission is sufficient to cover the cost.

While the Society is most anxious not to prejudice the case for free admission to evening lectures, the peculiar difficulties already referred to, which make the cost per head somewhat high, have to be remembered, and the condition of the national finances is borne in mind; but having regard to the widespread desire for educational facilities and to the fact that such large numbers of people are debarred from benefiting by the expenditure on the national institutions it is hoped that something may be done to meet the demand, not only by providing free evening lectures but also by arranging a series on a contributory basis, the charge for admission being fixed at about half the cost.

As regards the readiness of the public to pay for evening lectures it is interesting to note that large numbers of people will willingly pay up to two shillings for admission but not more, although at the higher figure there is every reason to believe that sufficient numbers would be attracted. In the public mind there is a very considerable difference between two shillings and three shillings. This has not only been found in connexion with the Society's lectures, but also in the case of fees for University Extension lectures, where the increase of 50 per cent. led to a considerable falling off in the demand. Museum Guide-Books which are easily sold at two shillings are taken much less freely at three shillings, so that the increase is more than neutralized by the reduced sales.

It is noted that the opening of the Museum in the evening thirty years ago was considered a failure. It appears reasonable to suggest that the falling off in the attendance was due to the fact that no lecturers were then available.

It is incalculably better for fifty people to gain knowledge under conditions which make its retention easy than for a hundred and fifty to wander through the galleries with no definite aim and without the power to observe, which only comes as a result of instruction by lecturers capable of imparting it.

It is realized that not everybody would want lectures, and it is suggested that the interests of all visitors would be served by closing certain galleries while lectures are being given in them and leaving others open.

Reasonable publicity, in the shape of announcements in the Press would be necessary, and if these were made at regular times the public would know when and where to look for them.

Evening opening would incidentally result in an increase in the sale of publications.

At the Louvre, which is closed on Mondays except for lectures, camp stools may be hired for 50 centimes. This adds appreciably to the comfort of those attending lectures. It is believed that there is no official objection to their use in our national institutions provided that the gangways are not obstructed, and the adoption of the system under suitable conditions, is recommended.

Although this Memorandum is mainly concerned with evening opening on a contributory basis, it is desirable to make it quite clear that the Society is not in favour of any imposition of fees in the daytime, either for admission to the building or for lectures. It is well known that many of the people who have formed the Lecturers' audiences in the daytime have been more or less casual visitors to the museums who have gone there without any intention

of hearing lectures (if indeed they were aware that any were to be given). They only discover that they are within the reach of persons of ordinary intelligence by casually attaching themselves to a lecture party out of curiosity, and remain caught in the lecturer's net, returning afterwards again and again. If they were invited to buy a ticket in the first instance, many would never join the party.

It is obviously as short-sighted a policy to charge for admission to lectures in the day time as for admission to the building. The return on the capital outlay is to be looked for in the wide diffusion of knowledge and the interest in the Museum and the feeling of personal ownership which the lectures engender. This of course applies with equal force to the extension of the opening hours in the future, when the condition of the national finances justifies it.

With the foregoing considerations in view, it is suggested that the British Museum Reading Room could be opened in the evening at a charge of six-pence for admission.

The Members of this Society were privileged to visit the Public Record Office Museum, in September, 1928, when it was opened for the first time in the evening for their benefit, the custodians appreciating that the Members were unable to attend during the restricted official hours of opening.

The other historic buildings which are being specially opened for the Society in the evening do not come within the scope of this Memorandum, but it may be mentioned that special facilities have been granted by the custodians of many of them, including Westminster Abbey, the Temple Church, the Guildhall, the Mansion House, and Kensington Palace.

G. D. WHITEMAN,
Honorary Treasurer,
Westminster Lecture Society.

270, Norwood Road, S.E.27.

May, 1929.

LETTERS AND MEMORANDA SUBMITTED BY INDIVIDUALS.

LETTER, RELATIVE CHIEFLY TO THE NATIONAL GALLERY, ADDRESSED TO THE CHAIRMAN—IN ANSWER TO A PERSONAL LETTER FROM HIM—BY HIS GRACE THE DUKE OF BERWICK AND ALBA.

Palacio de Liria,
Madrid.
15th June, 1929.

MY DEAR D'ABERNON,

Excuse my not having answered your letter of the 16th May before, but we have been very busy with the Meeting of the League of Nations.

It is difficult for me to answer you in full about the Museums, but I am sending you enclosed herewith some remarks that you may find useful. Of course, I refer principally to the National Gallery, which we took as a model when we first started to reorganise the Prado some 14 years ago.

Yours very sincerely,
ALBA.

People who have taken an active part in the organisation of any Museum, will be inclined to be chary of expressing an opinion as to the organisation of any other Museum. Observations made by strangers have mostly been made much earlier and on repeated occasions by the Directors, who, however, have not always a free hand to act as they would like. Nevertheless, there are a few remarks that may be made with regard to the National Gallery.

Its organisation has been our model, ever since the "Patronato del Museo del Prado" came into being. But, though we have always striven to approach that organisation, we have never blindly copied it. Our aim has rather been to adapt the lessons learned from it to our circumstances; and daily contact with our own problems has led us to provide other solutions.

Thus we became convinced that the use of light-coloured or grey backgrounds on the walls was the most suitable to several schools, and that reds should almost always be shunned as they detract from the effect of many pictures. In speaking of "grey," we mean a warm light colour, and not a bluish or cold grey; the material is preferably a canvas or cloth with a very slight design, a continuous textile with a very few threads of golds in it. Where we had not sufficient means or were uncertain as to the final effect, we have painted the wall a distemper colour, which is inexpensive,

easily given the required shade and being dull does away with any reflections which are always objectionable.

In the National Gallery, the wainscottings, which are of such handsome wood and excellent decorative effect, catch the eye too much and, in some of the rooms, are too high. We think it would be better to use thinner wood, of no polish at all.

Another point of importance is that of the frames. In general, they are unsuitable to the Pictures. Their width, elaborateness and brilliancy of the gold spoil the effect of the picture. This is a matter we have been busy with at the Prado for several years; we have not always been successful in dealing with it and progress has been slow owing to the scarcity of means and the time taken by trials; the means obtained, moreover, from donations to which the condition is attached that the name of the donor should be mentioned on the frame itself.

The grave question of the use of glass before pictures does not arise in Madrid owing to the dryness and cleanness of the atmosphere.

There is a third point in the organisation of the National Gallery that comes as a disagreeable surprise to the Spanish student of pictures, viz. the upkeep of the pictures. To a Spaniard the cleaning and varnishing appears overdone. The words of Goya in his report on the restoration of pictures are a dogma in Spain: "tambien el tiempo pinta"—"Time also paints." Exaggerated cleaning takes off the finishing touch of a picture. The distinction between cleaning and removing the patina we consider should be fundamental. Looking at the Greco's of the National Gallery one clearly sees how much they have lost of the harmony of the colouring, which has become sharp. Again, and particularly with regard to the paintings of the Spanish School, we would venture to hope that the pressing should not be carried to an excess nor too great a use be made of varnish.

Characteristic of Spanish painters is their fresh and uneven brushing, which is as far removed as possible from the smoothness of enamel.

With regard to the British Museum, we have no remarks to make, and can only congratulate the nation that knows so well how to keep and hold at the disposal of students the artistic, archaeological and bibliographical treasures it possesses.

I should also mention that in the Prado we have obtained very good results from a combination as co-directors of a critic and a painter. For obvious reasons they compensate one another.

MEMORANDUM ON AN ORIENTAL MUSEUM
SUBMITTED AT THE INVITATION OF THE
CHAIRMAN BY MR. LAURENCE BINYON,
LL.D.

The project of an Oriental Museum for London has been broached at various times in recent years. However desirable such a museum, incorporating the various public connections in London, may be, there seems little chance at present of its coming into being. It seems more profitable therefore to stress the desirability of re-arranging the collections now scattered among different sections of the British Museum in a new Department. The illustration of the culture of the Asiatic peoples does not fit in with the scheme of the Victoria and Albert Museum, but is entirely in accord with that of the British Museum, which moreover is much richer in material.

The British Museum had indeed, from 1861-1866, a Department of Oriental Antiquities. This consisted of the Egyptian and Assyrian Collections, and in 1866 was re-named as such. At that time the art and antiquities of the Further East were either unknown, or, if known, were not appreciated. The creation of an Oriental Department would therefore be no new departure, but a reversion to the principles of classification prevailing in other departments of the Museum.

It is only during the present century that the high interest and importance of the cultures of the peoples of Asia have been fully recognised, and the scope of their achievements in creative art revealed. Now there is a great and growing interest and appreciation among the public. The Museum postcards of Oriental pictures, etc., sell even better than those which illustrate European art. The British Museum has the material for exhibiting this art and culture, with considerable fullness (if with some regrettable gaps); but no visitor to the Museum galleries would suspect how rich the material is. Not only are the collections widely scattered, but a great portion of them are hidden away for want of room. The public does not get anything like its proper value from them under the present system of arrangement. I believe everyone would be astonished if these collections could be adequately displayed in a related scheme so as to be intelligible and eloquent to the eye. It would be an event and a revelation.

I would like to stress the point that, since the barrier of language is insurmountable save for the very few, the creative art of these countries is the most direct approach for the Western public to the understanding of Oriental history, religion, and ideals of life. For instance, every phase of Buddhist thought is reflected in the phases of Chinese and Japanese art. This country has had a longer and closer connection with the East than any other; it seems fitting that it should take the lead in this matter.

To give some idea of the incoherence necessitated by the existing arrangement, it may be mentioned that the fine collection of Persian metal work of the Sassanian era (of which so little remains) and the Treasure of The Oxus, goldwork of about 5th century B.C., are grouped among British and Mediæval Antiquities: Chinese frescoes and large paintings on silk, Japanese screens and Kakemono are classed with Prints and Drawings; Chinese and Japanese pottery are with Ceramics, Chinese sculpture and bronzes with Ethnography, Indian sculpture is classed with Ethnography, while Indian and Persian paintings are divided between Prints and Drawings and Oriental Manuscripts. It would be an incalculable gain for the public if these collections could be brought together and arranged in sequence to illustrate, not only the culture of the various countries of Asia, but their mutual relations at different periods.

This is quite impossible at present without much ampler space. If a new wing could be provided for an Oriental Department, it would be virtually an Oriental Museum; room could be provided for inevitable expansion; and collectors would certainly be attracted to give or bequeath to the Museum, if their treasures were assured of adequate housing

and suitable exhibition. The late Charles Rutherford left, I believe, his Oriental Collection to a National Oriental Museum, if and when such a museum should be established.

The need for space is especially urgent in the Department of Prints and Drawings. The Oriental section of this Department is a Sub-Department, with separate purchase fund, etc., though its staff shares in the work of the Department. The Sub-Department has allotted to it part of the exhibition gallery in the King Edward the Seventh Wing of the Museum. This allows for the exhibition of about three per cent. of the collections; when the larger paintings are shown, the proportion is much less. The exhibitions are changed twice a year; but it is impossible to show, as is obviously desirable, specimens of each section of the collection, so that the public may have some idea of what the Sub-Department contains. It is particularly unfortunate that the Stein Collection cannot be shown, for want of room. The discoveries of Sir Aurel Stein in Central Asia are epoch-making. They have shed a new light on the history of Buddhism; they furnish unique and dated documents for the study of Chinese painting at its greatest period. They illuminate a vanished civilisation, in which Indian, Chinese, Greek, and Persian culture met and mingled. But while the discoveries made in the same region by Von Le Coq are now splendidly displayed in Berlin, the paintings, drawings, etc., in the Stein Collection (including the earliest woodcuts in the world) cannot be shown. Out of about three hundred, only one is on permanent exhibition.

If the eye of fancy may be indulged, I imagine a series of not too large rooms in which a selection of the Oriental paintings, changed from time to time, should be displayed, together with sculpture, ceramics and other objects of the same period. The Stein paintings, sculpture, and textiles would lead on one side to the Indian and Tibetan art and on the other to the Chinese and Japanese art. The different phases of Chinese and Japanese painting could be illustrated one after another by selections from the three thousand examples in the Sub-Department.

The question of overlapping with other museums arises especially in the case of Indian art. Indian arts and crafts are collected by the Victoria and Albert Museum (Indian section); Indian paintings are also collected by the Indian Office Library. Competition in the sale-room has been usually avoided by mutual consultations. But overlapping is inevitable; since, while the Indian Section of the Victoria and Albert Museum exists to illustrate the arts, crafts, life and scenery of India, the British Museum cannot illustrate the civilisations and arts of Asia if India be omitted. Such overlapping does not, to me, seem undesirable.

29th April, 1929.

LAURENCE BINYON.

LETTER FROM PROFESSOR F. O. BOWER,
SC.D., LL.D., F.R.S., TO SIR GEORGE
MACDONALD, K.C.B., ON THE SUBJECT
OF THE BOTANICAL COLLECTIONS AT THE
NATURAL HISTORY MUSEUM AND AT THE
ROYAL BOTANIC GARDENS, KEW.

2, The Crescent,

Ripon,
Yorks.

15th June, 1929.

DEAR SIR GEORGE,

You ask me to write and tell you quite frankly what I think on the question of the apparent overlapping involved by the existence of the two National Herbaria, one at South Kensington and the other at Kew. I was aware of a like question having arisen in 1901, since when the problem has intensified. On the question as it stands to-day I have not hitherto expressed any opinion, so that my hands are quite free. I have had, by long experience of the use of both establishments for purposes of reference, ample grounds for forming an opinion as a

professed botanist. What I now write is mainly from that point of view, but I do not omit from consideration the interest of the general public in the ultimate fate of the Botanical Department of the British Museum.

I am fully aware that the question cannot be treated as relating to the herbaria alone. As you say, "If the South Kensington Herbarium were to go to Kew, the Botanical Department of South Kensington ought to be transferred with it." Thus the question has wider bearings than that of convenience for herbarium reference, though this should, I think, be the determining factor in the wider decision. I do not propose to canvass the question of economy in salaries, etc., that might result from the change; nor the cost of housing the collections if transferred, though these are naturally matters for consideration. As I understand your question, it aims at an expression of opinion on efficiency and convenience in scientific working, rather than on ways and means.

In my own case, and particularly while preparing my book on "Ferns," I had repeated occasion to refer to the two Herbaria—that of Hooker at Kew (naturally with modern additions), and that of John Smith at the British Museum (also with modern additions). Consultation of both was fundamental for my work. I had to pass from one to the other; and so far as the value of my visits depended on comparison, it had to be from memory rather than by juxtaposition of the actual specimens. As a consequence I frequently depended on the larger collection at Kew, and to save time risked the disadvantage of omitting a comparison at the Museum. My work was morphological, not systematic: so the loss was not so severe as it would be in the exact comparison of species and varieties. I mention this experience to show in actual working the disadvantage of the distance apart of the two herbaria, and how it affects the working botanist. There has at times been loan of specimens, even of whole genera or families, from one Herbarium to the other. But this can only be exceptional, and it is obviously undesirable. Close juxtaposition of the two Herbaria is the natural solution of the difficulty. The arguments, *pro* and *con*, have been fully advanced in the evidence before the Commission, I do not propose to traverse them in detail, but to give a general opinion on their balance.

The question appears to be, whether to sacrifice now the assumed convenience of the public in visiting the Botanical Galleries at South Kensington, as well as the historical association of the collections with the rest of the Museum; and in so doing to secure the scientific advantage of juxtaposition of the two Herbaria at Kew:—or to maintain the present status till at some future date increasing pressure for space at South Kensington shall make the extrusion of the Botanical Collections inevitable (Questions 677, 678). My own opinion is that it will be best to make the cut now. The reasons for this opinion are not simply that doing so would be in the interest of the scientific consultant. The move would make a definitely new policy possible, instead of a policy of drift. If the collections at South Kensington were moved to Kew, the obligation of housing the Herbarium and of developing the show-collections at Kew would naturally go with them. A Botanical Museum is and will always be a less spectacular thing than are the show-collections of Zoology. They suffer by direct comparison such as naturally follows on association under a single roof. Kew already possesses very large and valuable Museums; but the transfer of the British Museum establishment to Kew might well be made the occasion for the formation of an entirely new type of Museum there, separate from those which illustrate the economic products of the Vegetable Kingdom.

The new type of Museum should be frankly biological in its motive and its execution. Such a Museum developed on lines of vitality would readily attract and fascinate the crowds that visit Kew.

On the other hand, a new policy might be applied to the Herbarium now in the British Museum, if it were transferred to Kew. The risk of fire would be met by its accommodation in a separate building, not necessarily of expensive construction. The difficulty of size of paper and of cases would not arise, if the Herbarium were treated as an historical monument. Any prospect of future overlapping would be removed by drafting all new collections to the original Herbarium of Kew. *Thus the Kew Herbarium would automatically take the character of a growing Herbarium;* it would become ever more and more the substantive Herbarium for work; while the British Museum collection would stand as an ancient monument, serving as a basis for checking determinations by direct reference to the original types, or to old accredited specimens in which it is peculiarly rich. Overlapping would be gradually eliminated as time went on.

It has been urged that the work at the British Museum and at Kew differs both in character and in geographical area. This position I am unable to endorse. In the past there seem to have been no fast limits of geographical demarcation (Questions 565, 566); while the claim of the pursuance of pure systematic at the British Museum rather than at Kew accords ill with the fact that the *Genera Plantarum* and the Kew Index both came from Kew. Doubtless, if the move to Kew were accomplished suddenly, there might at first be some confusion in assigning the duties to the two staffs; but this would only be a temporary difficulty.

The question has been raised as to the collections of fossils. I do not think that the opportunity for immediate reference to related modern types is a sufficient reason for removing either the hand specimens or the microscopic sections of plant-fossils from their present place in the British Museum.

As you will see, I have made no attempt to cover in this letter the whole ground of the discussion. The result of such survey as I have been able to make definitely leads to the opinion that the time has come for the removal of the Botanical Collections from the Natural History Museum at South Kensington, and the centralisation of Botanical interests at Kew. The increased facilities for transit of late years, combined with the enormous number of visitors who find their way thereby to Kew, suggest that the geographical difficulty has been practically overcome, so far as it affects the general public.

Hoping that this letter may prove to be of use to you, and to the Commission.

I remain,

Yours sincerely,
F. O. BOWER.

MEMORANDUM SUBMITTED BY MR. E. C. CHUBB, CURATOR OF THE MUNICIPAL MUSEUM AND ART GALLERY OF DURBAN, SOUTH AFRICA, REGARDING LOANS TO THE DOMINIONS.

If the works of art possessed by the public galleries of Great Britain that are not required for public exhibition could be sent out on loan to the public galleries of the Dominions, I believe a very great benefit would be conferred, for although public art collections of no little interest are gradually being built up in the Dominions, they cannot be compared in extent or educational value to the great collections of Europe, and it is only a very small proportion of the populations of the Dominions that is ever fortunate enough to visit Europe and see these collections.

Such action would, I believe, have a far-reaching effect in assisting in the production of art in the

Dominions, and in developing a deeper and more general appreciation of art amongst the peoples overseas, resulting in the public galleries benefiting by donations on the part of wealthy citizens.

During a recent visit to Canada, I had an opportunity of discussing the matter with those in charge of public galleries there, and I formed the opinion that they would greatly appreciate such action.

The Dominions, I feel sure, would readily reciprocate by the loan of works by their own artists, and in this way the population of Great Britain would have the advantage of seeing and studying the art of the Dominions.

I also suggest that the circulation of loan collections of art objects by the Victoria and Albert Museum could with advantage be extended to the museums of the Dominions, by a system of co-operation between the Governments of the Dominions and Great Britain.

The designers and craftsmen of the Dominions are at a great disadvantage through lack of opportunity of seeing the best work that has been accomplished in the past; but if by monetary contributions from the Dominions more extensive collections could be formed and circulated on loan amongst the Dominions' museums, in addition to those of Great Britain, the position would be largely remedied, at the same time the museums of Great Britain would benefit on account of the collections being more varied and extensive.

Such co-operation exists, I believe, in regard to certain branches of scientific work, e.g., economic entomology, and I consider it could with advantage be carried out with regard to applied art.

E. C. CHUBB.

11th September, 1928.

MEMORANDUM ON CASTS AND CERTAIN OTHER MUSEUM SERVICES FURNISHED AT THE INVITATION OF THE COMMISSION BY PROFESSOR R. M. Y. GLEADOWE, SLADE PROFESSOR AT OXFORD.

(The nucleus of this memorandum is a note on the Department for the Sale of Casts, sent to the Director of the British Museum and seen by the Director of the Victoria and Albert Museum in December last. This note is embodied in the memorandum. It was referred by the Director of the British Museum to the Secretary of the Royal Commission, at whose invitation the notes on other services have been drafted.)

1.—CASTS.

There are two main questions involved in the Government's policy as regards casts of works of Art:—

(1) The question of a museum or museums of casts; (2) the question of the making and distribution of casts. My primary concern is with (2). But some brief remarks on (1) may be of use.

(a) CAST MUSEUMS.

It seems essential that the Victoria and Albert Museum should continue to house a large number of casts. The two big rooms of casts at South Kensington are invaluable; and the various casts and electrotypes shown in the main Galleries supplementing the collections of originals should certainly be added to rather than diminished.

It has been suggested that the Crystal Palace should be made into a great museum of casts. It has already some interesting remains of a considerable collection once housed in it. There is certainly something to be said for building on this foundation. But I think that the Crystal Palace is not sufficiently central to be of much use as an educational museum. Nor would it be at all easy to make a cast collection housed in it attractive. In any case, whatever is done in the way of adding to

the casts in the Crystal Palace, the casts at the Victoria and Albert should remain there, or be added to as occasion serves; though perhaps a scheme might be worked out by which the Crystal Palace might be made a Museum of the larger Architectural Casts, the Victoria and Albert ceding some of these, and so making room for more small examples; the two might thus be complementary to each other.

There is much to be said for a similar gradual expansion of the very inadequate cast collection at the British Museum, where also casts are used very happily to supplement originals. The difficulty is, of course, accommodation.

As regards centrality, it is my impression that even the Trocadero in Paris suffers (though it is by no means outside Paris) from its lack of centrality. If it were part of the Louvre it would be very much better known and more used.

(b) MAKING AND SALE OF CASTS.

There are similar strong arguments for both the workshops and the salerooms for casts being centrally placed in or near the Victoria and Albert Museum. If possible, they should be contiguous in the same building. From the public's point of view the accessibility and efficiency of the saleroom is probably the more important; but an intelligent buyer will always welcome easy access to the shops and staff.

At present it is very difficult to find out what casts are obtainable. An efficient saleroom would obviate this; but the saleroom should be attractive as well as efficient. The purchase of casts is further complicated by the fact that certain casts are obtainable unofficially at the British Museum, which cannot be had at the Department for the Sale of Casts.

The Berlin "Gipsformerei," of the State Museums, issues frequent supplements (completely illustrated so far as is possible) to the complete illustrated catalogues of Casts. A recent report states that the sale of these casts is large. There is no hint that a profit is a condition of the continuance of this service; and the suggestion is that it pays.

A note on the Department for the Sale of Casts at the Victoria and Albert Museum, referred to above, is attached.

2.—LECTURERS.

The Lecturers in the Museums and Galleries are providing a free educational service which is more and more appreciated.* The numbers attending these lectures are large and growing. An increasing number of lectures outside the ordinary programme are demanded. For these and the ordinary lectures (in some cases attended by over 100 people at a time) the public would be surprised to hear that until recently the lecturers were paid at the rate of 7s. 6d. an hour's lecture. They are now paid at the rate of 10s. 6d. It is argued (presumably) that official Lecturers get time and opportunity to lecture and write when they are not lecturing officially. This is so; but anyone who has talked to a mixed public for two hours at a stretch will know that he is not much good for further work that day, especially if he lectures four or five times a week. The lecturers are only given one month's leave a year, far too little to prevent them getting thoroughly stale. The kind of unofficial lecturing and writing which may come their way is by no means well-paid; and it would not be easy for a man who was lecturing four days a week to earn much more than £300 a year all told.

This may be all right for the first two or three years; after which it may be argued that lecturers have a good chance of getting better appointments. Some have done so in the past; more than once after a second breakdown. But such men have been in a sense pioneers of somewhat varied experience and distinct personality. The more lecturers there are the less likelihood there is that they will earn outside promotion, especially with the more regular

* The "Sudeby" Committee continues to recommend an extension of the Lecture System.

recruitment of museum and gallery staffs which may be anticipated. Moreover, the longer they serve as lecturers the less eligible, beyond a certain point, are they for outside appointments. Lecturing alone does not obviously fit a man for any other kind of work; it gives him no valuable experience except for further lecturing; and after, say, 30, the posts for which no special experience is required will not be open to a mere lecturer.

A periodic advance, within modest limits, would therefore seem justified; and it is submitted that there is a case for lecturers being able to earn by approved service, at any rate a maximum of one guinea for one hour's lecture.

Possibly some scheme could be worked out whereby certain Lecturers become, by service and other qualifications, eligible for Permanent Assistantships in the Museums and Galleries, involving administrative duties, as well as lecturing, especially perhaps on the side of education, publicity and publications.

3.—HOURS.

The closing of the National Galleries, etc., at sunset seems to me a wholly unjustifiable and short-sighted economy.

4.—PHOTOGRAPHS AND CATALOGUE STALLS.

Proposals are made in the note on the Department for the sale of Casts affecting the question of the sale of photographs, postcards and other publications. As regards the present arrangements it may be observed that the main stall at the British Museum is now quite inadequate to carry on its very brisk business; that there is no *index* at the Victoria and Albert Museum stall of photographs obtainable—the only question which can be answered being “have you got a photograph of No. X?”; that it is a pity that it is found necessary for the National Gallery to charge twice as much for ornate postcards as the British Museum; and that so little is done to sell non-official reproductions and other relevant publications such as books at the Gallery Stalls. Nor is the bar—counter or “running-buffet”—accommodation of the stalls convenient to either customer or salesman. A really attractive and efficient Reproduction and publication service could no doubt best be organised at a Central Depot. (See note on Sale of Casts.)

5.—LANTERN SLIDES.

The Lantern Slide service has grown up haphazard. The National Galleries have no such service for any but members of their own staffs. Though a certain amount of public money is occasionally spent on this small collection, there is no grant for the improvement of it. Slides are added from time to time at the expense of individuals. The Slide collection is nobody's business, so that no time can be spent on improving and cataloguing it. The British Museum has very few slides of artistic subjects available for loan; of these subject catalogues are printed on loose slips. There are none, for instance, of Chinese paintings. The Victoria and Albert Museum have a large collection of Slides covering a wide ground unsystematically. The catalogue (unillustrated, and with the minimum of information) is issued at the prohibitive price of 5s. Many of the Slides in this collection are too bad to be shown. The catalogue is by no means complete.

6.—GENERAL OBSERVATIONS.

In short, it is submitted that, while much has been done (particularly by the Publications Department of the British Museum and the admirable Circulation Department of the Victoria and Albert Museum) of recent years to develop the educational service of the Museums, the systematic treatment of this problem as a whole has yet to come. The Treasury, while committed to the view that it should be regarded as a Public Service, have not unnaturally wished to spend the minimum upon it, and have likely enough defeated their own financial

end by an unimaginative economy. The proper improvement of the educational service of our Art Museums and Galleries might well require for a time at least the full time work of a suitable education officer. So far as my information goes the Treasury are profiting, and have for some years profited, by something like £1,200 a year by an unfilled vacancy for the Chief Inspectorship of Art Schools. The cause of Art Education in the country must be suffering correspondingly. It might be possible for an officer to be appointed in this vacancy who would have general direction of the Museum Education Service. From the art-student's point of view the Museums and Galleries become more and more Schools of Art; and the right man appointed to the Chief Inspectorship might, whether his title were changed or not, do invaluable work as, *inter alia*, a liaison officer between Art Schools, Architectural Schools, Societies, Local Museums and the Central Museums and Galleries.

It is possible that such an educational service could best be developed out of the present Circulation Department of the Victoria and Albert Museum. In any case, under whatever competent and enthusiastic direction, a Central Bureau (situated perhaps most conveniently in or near the Victoria and Albert Museum) at which the public and especially those concerned with Art Education could see and obtain casts, and other reproductions, and photographs of works in the Museum, and get information about all kinds of reproductions, photographs and lantern slides obtainable elsewhere would go a long way towards meeting immediate needs.

It might be put that the urgent problem of the big Public Museums and Galleries is henceforward rather digestion than congestion; rather assimilation than accumulation.

7.—A MUSEUM OF MODERN INDUSTRIAL DESIGN.

One further suggestion is submitted, which I make no attempt to elaborate in detail, and which I am ready to admit may at first sight have little relevance to an enquiry into the administration, needs and uses of Museums.

The suggestion is that the Government should set aside a small sum annually for the direct encouragement, as an appreciating National Asset, of Industrial Design and Craftsmanship by the purchase of a few small objects of modern design, made and designed within the Empire, which would be put on permanent public exhibition in what would eventually become a museum of Modern Industrial Art—unless it were thought better to absorb most of these purchases into the appropriate National Collections, keeping only on Exhibition the most recent. Such an official display of design actually on the market would doubtless attract gifts and loans. Indeed it might be run not on a basis of purchase and permanent collection, but as a central display of works temporarily deposited on loan, accepted, selected and shown simply on their merits. Such an exhibition, always open but frequently changing, would greatly interest the public and stimulate the sale of well designed goods.

Something in this direction has been attempted by the British Institute of Industrial Design; but their small show at the Victoria and Albert Museum is too static, and not of sufficiently commercial a flavour. Relegated to a dark and inaccessible part of the old museum it seems destined to attract less and less attention.

An official showroom of modern design should, if housed in a museum, as it might well be, be given a central and attractive position; if housed outside its premises should be selected and exploited as if it were a shop determined to make its way by accessibility, publicity and intrinsic interest. Part of its function should be to act as a clearing house of information and a bureau of advice as to modern design, for which purpose it should collect and index quantities of photographs. It cannot be too often repeated that good design is an increasingly marketable commodity, but at present it needs a very special kind of publicity. It is submitted that the

small sum required for such a service might appropriately and easily be provided from the £1,000,000 grant of the Empire Marketing Board.

This proposal raises further the consideration of the absence of any official Exhibition Hall in London for such displays as the British Industries Fair, which results in the distressing fact that such exhibitions held under the Government Aegis must be housed in such hideous and dilapidated buildings as the "White City," to the extreme discredit of British taste, and undoubtedly detriment to the Exhibitions.

DEPARTMENT FOR SALE OF CASTS.

My difficulties as a member of the public who has occasion to buy casts and to recommend others to buy them, especially for educational purpose, are :—

- (1) That the show room for casts at the Victoria and Albert Museum is so small that only a small fraction of those which can be obtained can be shown at any one time;
- (2) That much of this small space is taken up with out-of-date stock;
- (3) That much of the space is taken up with casts of natural objects which are mixed up with casts of sculpture, ivories, etc.;
- (4) That very few of the specimens on show are finished "in facsimile"; so that it is not possible to judge what the Department can do by way of "identical" reproduction. Most of the casts, being in plain white plaster, look their very worst;
- (5) That many of the casts seem to be made from moulds which have lost their sharpness or precision;
- (6) That the Catalogue of Casts of "objects in the British Museum or elsewhere" has not been brought up to date since 1910; nor are supplements obtainable;
- (7) That the illustrated Catalogue of Casts "suitable for schools" contains a selection evidently not based on modern taste or requirements; and is in an unattractive form.

The reason for these, and other, difficulties is lack of finance.

As regards the show room I should strongly recommend that a good large room or rooms should be devoted to the display of casts and other facsimiles (electrotypes, etc., and also all kinds of flat reproductions, prints and drawings, etc.) of objects in the British Museum and the Victoria and Albert Museum; in addition, of course, to the display on catalogue stalls. It would be essential that such a show should be very well arranged, and re-arranged frequently, so as to keep it thoroughly "alive" and up to date, like a good shop.*

(I have not mentioned prices as a difficulty; but, I gather, that, since the war, they are regarded as high. No doubt, owing to small sales, they have to be kept high. This is part of the vicious financial circle from which the Department is suffering.)

As regards the general conditions under which the Department works, I understand that the business of Bruciani was given to the Government; and that the sale of the lease of the premises in Goswell Road brought £1,865 net to the Exchequer. The Treasury agreed to the Government taking over the business on the condition that it should be carried on on "a purely commercial basis." The Victoria and Albert Museum are credited with £240 a year by way of rent and rates for the premises used.

The Treasury require the Department to show a trading profit each month. If they fail to do this there is trouble and there is the constant threat that, if a profit is not made, the business will "cease to be conducted by the Board" (of Education). It is noticed that until 1914 the business (founded in 1837) showed a profit. The losses of the years

* This Depot of Reproductions should also contain an index of all photographs of objects of art in the Museums and Galleries and, if possible, a stock of at least one of each photograph. It should also have illustrated catalogues and full information about casts and reproductions, photographs, slides, &c., obtainable elsewhere, especially in foreign Museums. The Bureau of Intellectual Co-operation could doubtless help it.

1914-1918 appear to be due simply to the war. They are in any case not high.

It is submitted that the conditions in which the Department now works, besides providing a very inefficient service to the public, and discouraging the staff, are, even from a purely commercial point of view, short-sighted in the extreme. It is quite clear to my mind that, if the Department is to continue to pay its way, more money must first be spent on it; and that no private firm or individual taking over such a business could hope to make money out of it if the financial policy (or lack of it) imposed by the Treasury were adopted. A judicious expenditure of the proceeds of the Goswell Road premises alone might have done a good deal towards setting the Department on its feet. But the Treasury, though the business was a gift to them, and the sale of the lease so much into their pockets, and, though it is of considerable direct use to the Museums, appear to be ready to spend nothing at all on the business.

But I would further submit that the commercial view is not appropriate. The Department for the Sale of Casts is an Educational Service, not a commercial concern: indeed I strongly doubt if the Treasury have any moral right to try to make profits out of the business, which was given to them presumably for the purpose of helping Art and Education. Not but what if it were run as a good educational service, it could no doubt be made to pay. At present, though it is very well served by its staff and workmen who are skilful, enthusiastic (when encouraged), courteous and efficient, it is a disgrace to the Department with which it is associated, or rather to the Treasury who impose upon them so niggardly and shortsighted a policy. The sum at issue is, either way, a negligible one; the larger issue is one of the reputation of a Public Service, and an incalculable gain, or loss, to Art and Education.

R. GLEADOWE,

7, College Street, Winchester.

January, 1929.

LETTER TO THE CHAIRMAN, ON THE SUBJECT OF FOLK MUSEUMS, FROM SIR THOMAS HOHLER, K.C.M.G., BRITISH MINISTER TO DENMARK.

British Legation,
Copenhagen.

DEAR LORD D'ABERNON,

I am writing to you partly at Gaselee's suggestion and partly because just two days ago the interim report of the Museum Commission, which interested me enormously, as I am a devotee of those institutions, reached this Legation.

In the first place, when I was in A—, I went to an auction and bid up to about £100 for a very beautiful silver cup of Transylvanian work of about 1600. Unhappily the curators of the X—Museum were on the watch and made a rich Jew bid £120, and I desisted. I used to go occasionally to look at the cup enthroned in a special case all by itself, and one day C—, who was a good friend of mine, came up and said: "Yes, I am sorry you did not get that cup: I think museums are like mausoleums: beautiful objects come in here and are preserved with as much care as we can give, but they are no longer fondled by the loving hand of a possessor who understands their value and their charm and who probably only shows them to real connoisseurs. Here they stand in a crowd and the vulgar eye passes over them, dull and without comprehension. Yes, I wish you had had that cup."

I was immensely struck by this remark, coming as it did from a very experienced museum director, and it has always stuck in my mind.

I now pass to the pleasant little town of Aarhus, in Jutland, which has grown enormously of late years and consequently been almost rebuilt. The charming old-fashioned houses began fast to disappear when one Peter Holm came to the front. He induced the municipality to set aside a fairly large piece of ground, and he then set to work to collect—houses!

He began with a peculiarly fine specimen which I believe had been built about 1500 for the then Burgermeister, and he was lucky enough to find an inventory of its contents in the will of the owner, and he then set to work to replace in each room the very objects specified in that document. He was able thus to refit some 3 or 4 rooms exactly as they had been at that time. There was sufficient proof of succeeding generations and change of taste, and, most fortunately, the family had evidently redone the house room by room (and a good deal of the furniture was bought with the house), and Mr. Holm proceeded to furnish and decorate the remaining rooms in the succeeding styles at intervals of about 50 years, coming down even to Victorian times. The court yard, of course, remained practically the same so long as horses and carriages still existed, but he had taken care to leave in the covered entry a charming old carriage of about 1750, with the harness arranged with sedulous carelessness as if the horses had only just been taken out.

With unremitting zeal he continued to collect houses, grouping them with admirable taste into "Den gamle By," the Old Town, and filling them with every kind of object pertaining to the date of the house. Furniture, clothes and dresses, embroideries, china, cutlery, stoves, curtains, everything is most carefully placed according to periods. The old stoves here are most interesting and often very fine, and I know one place where 60 to 80 at least are collected together. Here you at once get the "mausoleum" feeling: there is no life in the things, and only a sheer student can derive any satisfaction from the collection. But—and this is the point I want to emphasize—everything as arranged in the Old Town, down to the merest old candlestick or toasting fork, takes on the interest that is inseparable from life, and a charm of which the very best museum case is devoid.

They are pulling down so many beautiful old houses all over England now, and if it were possible to secure a good specimen in an accessible place, I cannot help thinking it might make the nucleus of a most delightful English "Gamble By," bringing to its neighbourhood by degrees a few smaller houses down even to a tithe barn with a flail or two and other vanished or vanishing tools.

One might thus see how the lord of the Manor or even some great courtier lived and pass down the gamut to the butcher and the hind.

It may be that I am suggesting nothing new, but personally I have never come across anything like Holm's work, and I am immensely struck with it. I enclose some photographs, and if you think there is anything in the idea, and that it is in any way feasible, I will send you any further information you may like to have.

Please excuse so long a letter—though I am afraid it is only just long enough to give you the outline of the idea—but the thing appears to me so interesting and pleasurable that I have for some time been wondering how to promulgate it, and I have hopes that you may be the best channel.

Yours sincerely,
THOMAS HOHLER.

MEMORANDUM SUBMITTED AT THE INVITATION OF THE COMMISSION BY MR. P. G. KONODY, ART CRITIC OF THE "OBSERVER" AND "THE DAILY MAIL."

A thorough examination of the Interim Report (with Oral Evidence, Memoranda and Appendices) on the National Museums and Galleries has left me with a desire to voice agreement with several witnesses, especially Sir Charles Holmes, on the main points at issue concerning the powers vested in the Director of the National Gallery, and to elaborate the arguments put forward on that question. In addition, I welcome the opportunity to introduce one or two matters which may have occurred already to other witnesses.

The first point—concerning the Director's powers especially in the important direction of purchases—

I cannot but agree with Sir Charles Holmes that the weight of argument which the Board can bring to bear when any question arises of acquiring some new work of art is out of proportion to its value. The power of the Director should be increased—in fact, it should be made absolute where purchases are concerned. The Committee, after all, have two Guarantees against abuse of vested privileges. In the first place, the sum set aside for any one gallery is very limited and cannot be exceeded. Secondly, were the Director to be held solely responsible for expenditure upon pictures, it is obvious that he would be extremely careful in his outlay since his official position and reputation would be at stake if any grievous error occurred. His actions would be more open to criticism as a paid servant of the Nation, spending money which has come from the Government or been publicly subscribed, than those of a body of men, mostly amateurs in advanced matters of art whose mistakes cannot be called into question very harshly, partly because of their numerical strength, but still more because their services are unremunerated.

The Director should be given the chance to direct in its fullest sense. He will suffer soon enough for any rash decisions, and, by the same token, should receive complete credit for brilliant work. It is safe to say that he would far prefer this situation to that of being allowed to govern up to a point where his extraordinary knowledge and discernment are useful, but where he may be looked at askance and as "subject to supervision and guidance" when the allocation of glory is under consideration.

Sir Charles Holmes's suggestion that we should not send for exhibition overseas, works which cannot be replaced by equally good examples if lost, is also sound. There is probably no gallery in the world which is so truly representative of all that is finest in the history of art, and therefore of such value to the student, as the National Gallery. Its contents have been difficult to acquire and should not be exposed to any risk that is not strictly necessary. If other nations decide to lend their treasures that, after all, is their own affair. If loans are to be made—and, in order to avoid being accused of unwillingness to do more than accept loans, it is advisable that we should contribute to foreign exhibitions—they should be drawn from the sections in which we are richest. This would not necessarily mean poorest in quality, for of the English Schools alone—an obvious source for loans—we have sufficient examples of the highest type of work to justify the incurrence of unavoidable risk. At the same time, out of consideration for the Director and other contributory officials, it would be as well if pictures sent out of the country were set down as completely Government charges and responsibilities. Governments are immune from attack, have every transport facility to hand, stand to gain considerably from the attitude of trust which such loans indicate, and, in taking over such responsibilities, can appear to take a far deeper interest in our national treasures than the mere giving of sanction to any expenditure involved. Exhibitions in other countries of British artistic wealth have an international and political significance which must benefit any Government whose labour in connection therewith is as nothing, to a greater extent than the galleries concerned, the staffs of which must work at high pressure on such occasions with no hope of extra reward.

With regard to the stacks of drawings, coloured and otherwise, by Turner, which, for lack of space, are mostly hidden away, I am of the opinion that it would be a good plan to have them all sorted gradually into two sections, possibly by the various directors of the galleries. One lot would be retained, and would consist of examples—the best, of course—of every phase of Turner's art. The other could be exchanged, in ones, dozens, or whatever might be the case, for works by other artists, which the Galleries' funds could not buy without undue strain. In spite of Turner's inventiveness, hundreds of his slight sketches must be duplicates in all but the merest details, and a reduction of our unnecessary wealth in

this respect by exchange or sale, would enrich our coffers without in any way impoverishing the comparatively few students of Turner's work. The drawings that remain as permanent possessions should be exhibited to the fullest possible extent. Apart from frequent changes in the exhibits in the Turner Gallery at Millbank, loans of greater variety and better quality might well be made to the provinces.

It is difficult to understand why the Galleries in provincial cities should be regarded as temporary storehouses for unwanted examples of this or that artist's work. The provincial directors do their best to entice visitors to buildings that have about them the gloom of a mausoleum, which, again, is less due to unfortunate architecture than to an impression of disappointing deadness in the exhibits. The provinces, with their limited material and space, and their distance from the centre of artistic wealth and endeavour, stand in greater need of really fine works of art, in continual circulation, than London itself, where the popular artistic sense has never stagnated to the same degree as in the outlying towns. The loans made by the Tate Gallery, for the main part, are anything but representative of Britain's place in Art. I would suggest that, if truly representative works of the best periods of this or that artist or school were sent to the provinces, the surprise to the residents and the encouragement to the Directors would be indeed great. The question of right is involved, for national possessions are not the sole property of London, but of every part of the British Isles which is prepared to accommodate them in a fitting manner.

The question of accommodation for visitors who are now forced to abandon an interesting tour of the National Gallery for a necessary cup of tea, is one on which I cannot agree with the late Director, who considers Trafalgar Square to be a centre of bodily as well as mental refreshment. Although tea-shops abound, they are in a crowded area, and are, for the most part, besieged by people who have just left the numerous cinemas in that quarter—or are waiting for admission to the equally numerous theatres and music-halls. Where all these people find time—fully 50 per cent. of them are men who do not appear to work—to wander from one place of amusement to another, is hard to imagine, yet there they are, on every day of the week. The various refreshment houses cannot cater adequately for the masses always to be found in and near Trafalgar Square and the provisions of a tea-room at the National Gallery appears to be necessary, even at great expense and some temporary inconvenience. If we wish to cajole more visitors into a building where boisterous spirits are out of place, and where bodily fatigue is a necessary outcome of mental uplift, we must, at least, be prepared to supply facilities for a convenient and rapid antidote.

P. G. KONODY.

21st May, 1929.

**LETTER AND MEMORANDUM ADDRESSED TO
THE CHAIRMAN—IN ANSWER TO A PER-
SONAL LETTER FROM HIM—BY DR. H. A.
KRÜSS, GENERAL DIRECTOR OF THE
STATE LIBRARY, BERLIN, ON THE SUB-
JECT OF THE GERMAN LIBRARY SYSTEM
AND THE SYSTEM OF INTER-LOAN, ETC.**

Translation.

DEAR LORD D'ABERNON,

Enclosed I have the honour to send you, at your request, a memorandum on the questions which you put to me, in the hope that it may contain something of interest to you.

With regard to the relations between English and German Libraries, we are following with particular interest the development of the Central Library for Students in London. I have already invited the Director of the Library to visit us in this connexion in order to study our central arrangements, and I

believe that this would be a great advantage for both parties.

I remain glad to give you any further information.

Yours with extreme respect,
DR. KRÜSS,
Geheimer Regierungsrat.

In the memorandum enclosed entitled the "State Library in Berlin as a Central Library" a sketch is given on page 7 following* of the general arrangements of the Prussian State Libraries, the centre point of which is the State Library of Berlin. Their effect, however, is not confined to Prussia alone, but extends to the other German Libraries.

In connexion with the questions which you put to me in your letter, I will give particular care to explaining the general work of the German Libraries in connexion with the lending out of books, which has come to be of great importance for scientific work in Germany.

Germany, owing to historical reasons, possesses a fairly large number of old centres of culture, which still to-day remain in addition to the numerous University Towns as centres of an active intellectual and scientific life; but naturally it is only at quite a few centres that the enormously increased mass of home and foreign literature can be obtained in satisfactory quantities. Accordingly, at a relatively early stage in Germany the idea of mutual help and the co-operation of libraries has been translated into fact. The lead in these efforts was given by the Prussian State, which has 15 large scientific libraries. In the first place this co-operative work took the form of the Prussian Loan Service which, since 1924, as "The German Loan Service," has been extended to the whole of Germany. The ordinance as to the Loan Service is reprinted in the "Zentralblatt für Bibliothekswesen," 41st year (1924), page 138 and following.

Now about 700 German Libraries of most varying character have joined this organisation; State Libraries, Municipal Libraries, Libraries of the Higher Teaching Institutions of a State or Municipal character, Museum Libraries, etc. What the Central Library for students in London has begun with its "Outlier Libraries" has, in Germany, been brought to completion. Every one of the 700 Libraries is for each other directly an "Outlier Library." There is really no public or semi-public Library of any kind which has not joined the Loan Service either as a lender or a borrower. Applications of a reader to borrow a book from a library other than his own go through the nearest public library; the books are sent to the library acting as an agent, or, if the reader has no library at his disposal at the place where he lives, to him personally. He has only to prove that he has been admitted as a reader to the Library acting as agent. In this way it is possible for anyone seriously interested in study or science in Germany to obtain all the books necessary for his work. There is nothing to prevent a person working in any district, say, Constance on the Bodensee, to obtain a book or a newspaper required for his researches from Königsberg in Prussia for the fee of 10 pf. per volume. The State brings a fostering influence to bear on the administration of the non-State libraries through paragraph 3 of the Regulations as to the German Loan Service where it is laid down that "Non-State public libraries professionally managed according to the principles of Librarianship may be admitted." Since even the smaller town libraries have the wish to participate in the advantage of the general German Loan Service a strong impulse is therefore given in the direction of having these Libraries in the main professionally managed.

By means of the German Loan Service, books can be lent for four weeks and fairly new periodicals for two weeks; naturally all books of reference or newest editions of writers greatly in demand are excluded from being borrowed. The costs for sending the books through the post are borne by the Library

* See Appendix.

where the cost arises, i.e., in the Service between State Libraries, therefore all the costs are borne by the State Exchequer.

The disadvantage arising from the fact that in the State Library in Berlin perhaps 60,000 volumes annually which have been lent to some other German Library for perhaps four or five weeks each are not in their places is not as great as it might appear at first sight; these books which have been lent out are, for the most part, literature of a very special technical kind. The danger that a second enquirer would demand identical literature at the same time is in reality not very large. Naturally, of course, it may happen, but since in Germany scientific work and study is certainly not all concentrated in Berlin, but is borne by a large academic stratum throughout Germany which has been methodically trained by its University studies for scientific work, it seems just to subordinate the possible interest of a single person to the actual interest of a fairly large number of students. In an urgent case, however, the "Information Bureau of the German Libraries" would be able in a short time to find an additional copy by enquiry among the German Libraries in question. It is obvious that the ideal would be the presence of a special central library in the Capital where every book was always found in addition to the Institutions that we have. But at present this, from financial grounds, is wholly unobtainable.

ON THE QUESTION OF THE SENDING OF COMPULSORY COPIES.

As a result of the historical development and political structure of Germany a uniform law as to the compulsory presentation of gratis copies has never been made for the whole of the Reich. The majority of the German States have the law as to gratis copies, others, as for example Saxony (which contains the important book market of Leipzig), gave it up at an early stage. In Prussia all publishers, with the exception of the Provinces of Hanover, Hessen-Nassau and Schleswig-Holstein, furnish two copies of all books, periodicals and newspapers which they publish, one for the State Library in Berlin and the second to the University Library in their home Province. The publishers in the three Provinces we have mentioned, which only joined Prussia in 1866, furnish a copy to the University Library at Göttingen, Marburg and Kiel; in Hanover and Hessen-Nassau also to the State Library in Hanover or Wiesbaden.

In this connexion it should be noted that all publishing houses whose main business lies outside Prussia, but which have a branch office in Berlin, are also bound by the Prussian Law as to furnishing copies; all books which have on their title page as their place of publication "and Berlin" furnish copies as Prussian publishers. Many very large publishing houses in Leipzig, Munich and Stuttgart have branches in the Capital of the Reich, and this tendency is on the increase. The proportion of compulsory copies falling to the State Library from the whole of Germany is continually growing.

ON THE ENGLISH LIBRARY SYSTEM.

The English Library system caters ideally for two classes of readers. The close net-work of Public Libraries with the numerous large and small Municipal and County Libraries gives the general reader, and the reader who wants to continue his professional or technical education, an opportunity of the use of books which at present is afforded by no other country in such a serried order. The old political and cultural centre of England, the South, is also an Eldorado for the special student on account of the rich store of books offered him by London, Oxford and Cambridge. The serious student (*Gelehrte*) who has an opportunity of working here will hardly, under the existing conditions, have reason to criticise the isolation of the individual scientific libraries. On the other hand, anyone engaged in research in the younger intellectual centres in the Middle or North of England is at a disadvantage under the existing system. In Manchester the conjunction of

University Libraries, the John Rylands Library and the Public Library offers in many branches sufficient literature for the persons engaged in special research; Universities in Birmingham, Sheffield, Leeds and Bristol are, however, unable to give to their teachers and students many books which they badly want. This means that much research for which suitable workers are forthcoming in these Universities must remain undone owing to the impossibility of obtaining literature.

Since the younger Universities have lately become conscious of this disadvantage, the idea of co-operation among University Libraries has naturally taken its rise with them. This idea in its more general aspect has for some years now been making extremely rapid progress among English Libraries. When the Library system with the central library for students as a centre is once completed an ideal solution will be reached. Then, as well as the three great non-lending libraries of the British Museum, Bodleian and the University Library in Cambridge, there would be the Central Lending Library which could send, not only their own stocks, but the rich special literature of the "Outlier Libraries," to those throughout the whole country who are engaged in scientific or other forms of study.

In one point, however, the future system, like the present, will show an obvious defect due to the isolation of the individual libraries. How shall anyone interested, for example, in history obtain the older home or foreign literature which the Central Library can no longer get for its own stocks, but of which probably both the Bodleian and the British Museum have a copy apiece. For those interested in research who live within the Library triangle, London, Oxford and Cambridge—and the proportion of these among those interested in scientific and other serious study must be greater in the United Kingdom than Berlin's share in the scientific production in Germany—for those in this triangle there is no difficulty as to obtaining literature. In an urgent case a journey from one of those places to another is possible. But how does the serious student in Manchester or Glasgow obtain such literature? It seems an *embarrass de richesse*, if in Oxford and London there are two unwanted copies on the shelves, while the persons who take a pressing interest in the Provinces can nevertheless not obtain the book. If we disregard the difficulties in altering the existing systems which are based on the conditions on which the Bodleian holds its property, it must, in the long run, be possible to put at least one of these copies at the disposal of the reader outside. At the moment, the state of the matter is that German books which are found in the British Museum or in the Bodleian, but not in the Libraries belonging to the Standing Joint Committee on Library Co-operation are borrowed by the Manchester University Library through the Berlin Information Bureau from one of the German Libraries. A general International Co-operation of Libraries would, however, have to take as its basis that only such books are demanded from various Libraries which are quite unobtainable within the country asking for them; a proof of this would have to be furnished through the Central Information Bureau of each country.

APPENDIX: EXTRACT FROM PP. 7-12 GERMAN STATE LIBRARY ETC., REPORT.

In these explanations, however, we are not thinking so much of the State Library in the narrower sense but of what it undertakes and the services which it has to show over and beyond its own entity.

It is in the first place the organizing centre of the ten Prussian University Libraries and the Libraries of the four Prussian Polytechnics. These are united in the Advisory Council for Libraries which is presided over by the General Director of the State Library and which affords a uniform Library organization such as is not to be found on such an extensive scale elsewhere. From this unity there has grown up a uniform budgetary policy, a uniform policy as to staff, as well as uniform principles for training and for arrangements for training for the

Library staff, and lastly uniform regulations on all important questions which concern the technical side of managing a library. The importance of such a concentration becomes clear when we reflect that the Prussian Universities and Polytechnics make up, perhaps, half of the total of German Universities and Polytechnics, and that the other half is divided among a fairly large number of German States which manage their Libraries according to varying principles. Prussia which entered the Reich as a great State and is still a great State in the Reich has accordingly been able to prepare for a still larger unity in future.

From the community of Prussian Scientific Libraries, thirty years work at the State Library has resulted in the complete catalogue of Prussian Libraries which gives a list of the printed matter in the State Library and in the Prussian Libraries giving the name of the Library where each work is to be obtained. The complete catalogue contains about 2½ million titles in alphabetical order and exists at present in the form of a card (or looseleaf) catalogue. Its real importance as a catalogue as well as a Bibliographical instrument will first come to fruition when it has been printed in volume form and can be distributed accordingly. The preparations for printing the first volume are complete and it is greatly to be hoped that this great work will be completed within a reasonable time and that we shall be successful in extending it in its continuation to a complete catalogue of German Scientific Libraries.

The material for the complete catalogue has been in course of delivery since 1892 by the Berlin Title Printing Office set up at the State Library which makes a current list of all the accessions to the State Library and to the Prussian University Libraries and since the beginning of 1928 of the Libraries of the Polytechnics also, and this in the form of unbound volumes and of cards or looseleaves. The number of the titles printed by the Title Printing Office in 1927 was 54,000. Here also, it may be wished that in the future this can be extended to all the German Scientific Libraries.

This step over and beyond the boundaries of Prussia the State Library has already made in the case of the Annual Collection and publication of the "Annual List of the Literature Appearing in German Universities and Polytechnics." It is published both in the form of unbound volumes and cards or looseleaves and contains principally the titles of the dissertations which have appeared. The total series so far contains 42 volumes.

In immediate connexion with the complete catalogue an important part of the Library is the Information Bureau of German Libraries. It was founded in 1905. Its task is to answer inquiries as to the Library in which any book required may be found. The Information Bureau is in constant touch with about fifteen hundred Libraries and in the year 1927 was able to indicate the whereabouts of 8,400 out of the 11,000 books required, that is about 75 per cent. The activities of the Information Bureau go far beyond the German frontiers. Its services are put at the disposal of almost every State in Europe, and even in America, and from its very wide connexions and its detailed knowledge of special collections it is able to indicate the whereabouts of the books required in foreign libraries also. The complete catalogue is the first and main source of the information given. Accordingly, in the course of time the so-called supplementary catalogue has arisen, which consists of indications as to the whereabouts of works which were at the time outside the complete catalogue and were in other Libraries. This has now reached to over 200,000 titles and is extremely useful as in many cases the inquiries for the same work are repeated over and over again. This Institution of the Information Bureau so far remains unequalled by any other country. Luckily, however, many foreign countries are just about to institute similar arrangements on the German model. The Information Bureau exercises its proper effect

through the Institution of the "German Loan Service." German scientific Libraries distinguish themselves from the majority of foreign libraries by their extensive liberality towards their readers, since they do not limit the use of books to the rooms of the library but allow the books to be taken home. This principle of lending books received an important extension through the founding in the year 1924 of the German Loan Service. By agreement between the German States an arrangement has been arrived at that any book to be found in any Library which has joined the German Loan Service can, through the Agency of the Library, at the place where the reader lives, be lent out for a minimum fee of ten pfenigs per volume. The resources of the individual Library are thus made accessible outside their original home for every German reader who also has at his disposal the Information Bureau in order to tell him where he may obtain the book which he wishes to borrow.

Because it is much the largest of the libraries, the State Library has had the preponderant share in the management of the German Loan Service. In the year 1927 it sent out about 66,000 volumes and so has borne about one-third of the total burden of the German Loan Service distributed among a great number of libraries.

Where foreign libraries pledge themselves to do the same in return, the lending system in regard to them also is on the same liberal scale. There is hardly a European State which does not make use of this arrangement. In the year 1927 the State Library kept up this Loan Service with thirty foreign libraries in eleven different countries.

The complete catalogue of incunabula, an undertaking of international importance, is most intimately connected with the State Library. This aims at making a list of all existing incunabula, that is, all printed matter which appeared before the year 1500. This undertaking is managed by a Commission consisting of a considerable number of German expert librarians supplemented by experts from Austria, Sweden, Denmark and Holland. The work is carried out in the State Library. The extensive material has been brought together after long years of co-operative work and generous support from many foreign libraries. So far three volumes of the work have appeared, and, according to the criticism of the whole expert world, Germany has every right to be proud of its achievement.

In other domains also the State Library has taken a special interest in making bibliographies of various technical kinds. Lately the Information Bureau of the German Libraries, helped by the Emergency Union of German Science, has brought out a complete list of foreign periodicals in 1,100 German libraries containing about 15,000 titles—and in addition to the title in each case there is a statement of the library taking in the periodical.

In the last few years, moreover, the State Library has issued a Bibliography of German Nationality (Deutschstum) abroad and a Bibliography of German Literature about the League of Nations. In preparation is also a Bibliography of the question of the Settlement of War Debts and a Bibliography as to the Literature on the Woman Question. The first half-yearly issue of the current list of all the German official publications which have reached the State Library is just about to appear.

From this short statement it must be plain how far the State Library has become liable to tasks which extend far outside the realm of a library which concentrates entirely on its own interests. In the State Library also the intention which Prussia had in the old Empire has made itself felt—that is, undertaking tasks over and beyond narrower Prussian interests for the benefit of the whole Reich—above all in the domain of science and art where the Reich

could only take a subsidiary part. In the constitution of the new Reich also care for science and art has remained in the first place a matter for the States. The position of Prussia in the Reich has, however, entirely changed. In the interest of the cultural importance of Germany in the world as a whole, which rests to no small degree on the respect inspired by her central institutions in learning and art, it is to be hoped that insight and readiness to serve will find ways to carry on and extend in the future that work which Prussia did, not for herself alone, but for the whole Reich.

MEMORANDUM SUBMITTED AT THE INVITATION OF THE COMMISSION BY MR CHARLES MARRIOTT, ART CRITIC OF "THE TIMES."

SUGGESTIONS FOR IMPROVING CONTACT AND INCREASING INTEREST.

At the outset I am struck by the difficulty of making suggestions that have not been anticipated so far as the present resources of the institutions allow, my own experience in applying for information at museums and galleries having been extremely fortunate.

Access.—It seems to me that the principle of extended hours of opening should in all cases be pushed as far as is consistent with economy, particularly as regards the British Museum Reading Room and the Art Library of the Victoria and Albert Museum. How far this can be done independently of the collections is matter for consideration. In connection with this question some way of letting the public know the admission hours of *all* museums and galleries seems to be called for, an inclusive table that can be seen at a glance. This applies with special force to the question of pay days. The balance of opinion seems to be that students' days are necessary. My experience is that one effect on the general public is to discourage attendance on *free* days—owing to uncertainty. It is not so much the fee charged as uncertainty about which days it is to be paid that keeps people away. There are, of course, the Underground posters of "Art Exhibitions," but they are not always at hand.

Arrangement.—There can be no doubt that in all museums and galleries the principle of distinguishing between exhibition and reserve collections should be applied as far as accommodation allows. The application would of course vary with the nature of the exhibits. In all building additions the principle should be steadily borne in mind as at the National Museum of Wales where public galleries are surrounded by a ring of reserve galleries. The principle is something like that of the relation of the *headline* to the *paragraph* in a newspaper—or the *summary of contents* to the paragraph. Or it might be compared to "window dressing"—in fact, the organisation of a department store contains useful suggestions. As a general rule the number of works on exhibition—that is to say, otherwise than for study—should be reduced. We have to reckon with not only "exhibition fatigue," but "exhibition terror." Personally I find all museums and galleries terrifying and humiliating. In the reserve collection at picture galleries the works might be unframed and "racked" for the saving of space.

TEMPORARY EXHIBITIONS.

Whether or not in a gallery or room reserved for the purpose, temporary exhibitions—particularly in relation to commemorations—are very valuable. Good instances are the exhibitions arranged periodical-

ally in the Print Departments of the British Museum and Victoria and Albert Museum—Dürer, Goya, Bewick and Rembrandt are fresh in mind. But they should be more general. I remember an exhibition at the Victoria and Albert of the development of lustre pottery—Arabic, Persian, Majolica, Hispano-Moresque, Delft, etc.—and it might have been extended to include modern lustre. In this connection the North Court Annexe of the British Institute of Industrial Art deserves better support. I have never yet seen the history of Chinese pottery and porcelain—Tang, Sung, Ming, etc.—clearly illustrated by a few typical examples. Reference may be made to a recent exhibition of Oriental rugs—in which there was a map of the district with miniature examples printed on their places of origin. In all institutions there should be maps. The relation of Siena to Florence, at the National Gallery, and the geographical meaning of Mesopotamia and the other countries involved in the complicated development of Early Christian art at the British Museum, might with advantage be shown to the unlearned visitor.

Comfort and Convenience.—In all museums and galleries there should be more seats. Refreshment rooms, too, seem to be a general demand—and in this connection the question of employing young artists for their decoration, as at the Tate Gallery, is worth considering. An intelligent member of the general public told me that the most crying need was a plan of the gallery or museum, with the different sections plainly indicated. The form suggested is that of the Underground Railway map—a folding card—to be sold at a penny. On the outside of this map might be printed a list of all the public galleries and museums, with their days and hours of opening.

Photographs.—More and more photographs are needed. Not only should every object in the museum or gallery be photographed, but there should be references to objects of the same authorship, or related objects, outside the institution. Thus, at the National Gallery, after looking at the works by Titian it should be possible to see photographs of all accepted works by the same artist wherever they occur. I am aware that this touches upon the province of the "Witt Library," which it is understood will eventually come to the National Gallery. Our hopes that the occasion may be long deferred, would be strengthened if a limited collection, dealing, say, with the more important artists of the past, were made now at the National Gallery. In this connection it may be said that the general public is imperfectly acquainted with existing resources of the kind. It is only lately that I knew of the photographic collection at the Victoria and Albert Museum. Yesterday I made a rough and ready test of its range and completeness by asking for photographs of subjects in painting, drawing, sculpture and architecture—a painting by Giovanni Bellini, a drawing by Jacopo Bellini, the works of Giovanni de Bologna and the Church of the Holy Sepulchre, to be precise. Within a few minutes all the photographs were put before me. The collection is not yet completely catalogued, but there are lists of artists to narrow down the search for reference. It seems to me that similar collections of photographs—bearing, of course, on the scope of the particular institution—should be present in all museums and galleries, particularly since it could be stored in a comparatively small place. A particular need is that for photographs linking the provinces of art represented at the British Museum and the Victoria and Albert Museum respectively. It is here that the knowledge of the ordinary visitor is most hazy.

Publications.—My impression is that there are, if anything, too many rather than too few catalogues

and guides, or rather too many forms of the same. What seems to be needed for each institution is a good general guide, and then a series of special catalogues of each subject, preferably with a large number of thumbnail illustrations, each the best that scholarship can produce. The latest—1928—catalogue of pictures and drawings at the Wallace Collection is a good model. I am not sure if the 1925 catalogue of the National Gallery supersedes the 1913 catalogue, but I miss the fuller notes in the latter. The National Gallery catalogue should certainly be illustrated. Uniformity of appearance would, I believe, be a help to the popularity of catalogues. I am inclined to think that works of substantial merit—other than those officially produced—on the subjects with which the institution is concerned, might be on sale at museums and galleries. Wilenski's "introduction to Dutch Art" is an instance that comes to mind. Outside the institution much might be done with posters, either reproducing typical objects or summarising the character of the institution in a decorative design. Close relations with the Underground Railways seems to me important. The railways are not only for many people the means of approach, but they have become associated in the public mind with an energetic policy in artistic affairs.

Relations with the Press.—These cannot be too close. It is important that all information given to the newspapers should be given in such a form and at such a time as to give opportunity for comment and "display" by the correspondent responsible for the subject concerned. It is often possible for him to select and give special prominence to a detail of popular interest in a list which might otherwise escape attention. To this end I would advise that all communications to the newspapers—lists of new acquisitions, and so forth—should be sent out in duplicate, so that the editor may send one to the correspondent responsible. The date of "release" should be plainly indicated, and the communication should be received at the newspaper office not later than the evening but one before the date of release—Thursday evening for release on Saturday, for instance. This would allow time for the editor to post the communication to his correspondent, and for him to digest it and, if necessary, see the objects described. Arising out of the subject of Press communications is that of broadcasting. Short addresses by museum and gallery officials might be considered.

GENERAL REMARKS.

It will be seen that the general object of these suggestions is to break down resistance in the public mind to the appeal of museums and galleries. The resistance is felt to be as much the consciousness of ignorance—"museum fear"—as museum fatigue or lack of interest. Things need to be made easy for the public, not only as regards access and arrangement, but as regards capacity for taking in. The public should be encouraged to think of museums and galleries as backward extensions in every-day knowledge.

CHARLES MARRIOTT.

27th May, 1929.

MEMORANDUM ON HERBARIA AND BOTANIC GARDENS BY SIR DAVID PRAIN, C.M.G., C.I.E., F.R.S., DIRECTOR, BOTANICAL SURVEY OF INDIA, 1898-1905, DIRECTOR, ROYAL BOTANIC GARDENS, KEW, 1905-1922, TRUSTEE OF THE BRITISH MUSEUM.

Enquiry has been made (Question 462) regarding the extent to which herbaria are attached to or connected with botanic gardens. While the reply

(evidence p. 40) "sometimes they are, sometimes they are not" is correct, the detailed statement supplementing that answer is not complete. It is true, as there stated, that the connection between herbaria and botanic gardens is "a matter of history and economy," but the statement that "in the older institutions the two were a single foundation for the economic and medicinal study of plants and the practice has remained till the present day" does not apply to every botanical establishment. Perhaps few can profess to speak as to all the herbaria that exist; the remarks now offered depend on official intercourse with no more than eighty botanical establishments at home and abroad, forty-seven of which have been visited. Sixty-eight of these eighty establishments include herbaria; twelve do not. Eleven (nearly 30 per cent.) of the herbaria visited and twelve (nearly 40 per cent.) of those corresponded with but not visited, are neither attached to nor connected with gardens.

Thirty-four of the sixty-eight botanical establishments that include or are limited to herbaria, belong to or are linked with universities; the remaining thirty-four have no university connection—eleven of them (32 per cent.) occur where no university exists. Only seventeen (50 per cent.) of these "non-university" herbaria are attached to or connected with botanic gardens; thirty (over 88 per cent.) of the thirty-four "university" herbaria are thus attached or connected. Only one of the four university herbaria that are not attached to or connected with botanic gardens belongs to an "older institution" in Europe; two belong to new universities in the United States; the fourth, which has been cited (evidence p. 40) as an instance of this condition, is the oldest university herbarium in America. The Gray herbarium of Harvard University is, as stated, one of "the two most important herbaria in the United States"; it is also the case that the small botanic garden to which the Gray herbarium used to be attached "has fallen into disuse." It might have been added that Harvard happens to possess one of the largest and best equipped of existing botanic gardens, attached to which is a herbarium independent of the Gray herbarium; what Harvard really shows is a single American university which maintains a herbarium comparable with that at South Kensington and a distinct self-contained botanical establishment emulating that at Kew.

Sixteen (over 53 per cent.) of the thirty university herbaria attached to botanic gardens, though still placed at the disposal of trained systematic investigators, are no longer used as a means of teaching; nine (30 per cent.) are still used as a means of teaching because the universities to which they belong—all European, though none British—maintain separate chairs of "systematic botany"; these institutions realise the value of the modern intellectual discipline based on instruction as regards plant-function, because of its bearing on economic production, but do not overlook the importance of the earlier discipline which included instruction as regards plant-qualities, because of its use in the estimation of economic products. The remaining five (nearly 17 per cent.) are attached to botanic gardens that, though still associated with universities, have been extended and equipped to serve as national botanical establishments. These five—at Berlin, Brussels, Edinburgh, Geneva, Harvard—are on this account comparable with the thirty-four herbaria that have no university connection. They are, however, the only university herbaria of which this is true: as one of these universities (Harvard) maintains two botanical establishments, comparable with the two types of national ones, we have to deal

therefore, as regards the botanical establishments which serve national purposes, with twenty-two herbaria (55 per cent.) that resemble the herbarium at Kew in being attached to a botanic garden, as against eighteen (45 per cent.) that resemble the herbarium at South Kensington in having no association with any botanic garden.

The nature of the connection between herbaria and botanic gardens has been as much "a matter of history and economy" as its extent. The oldest university botanical establishment in Europe was the "garden of health" founded at Salerno in 1309 to teach the virtues of the edible and remedial plants ordinarily grown in mediæval monastic gardens. Here what was deemed knowable regarding these plants was imparted in order "to improve the mind" of scholars and enable them to share in "the relief of man's estate." The plants studied were few and familiar; classification was uncalled for and herbaria were unnecessary.

With the revival of learning European university botanical establishments became more numerous. The earliest were the "physic gardens" founded at Padua in 1533, at Pisa in 1544, at Bologna in 1547; at Leiden in 1577; the first English university "physic garden" was that founded at Oxford in 1623. What was taught at Oxford as late as 1659 was "phytologie" (1)—the art of knowing and finding out the temperatures, virtues and use of plants as serving to the curation and sustentation of the body: as also the dangers and the remedies thereof." Renaissance phytologists shared with renaissance physicists the desire "to advance real knowledge"; they had to deal with many more known plants than their mediæval predecessors. Classification was now necessary. But renaissance phytologists still identified their plants by their qualities and uses, and relied on the same criteria for their orderly grouping. This did not involve a neglect of plant-characters; these had to be studied as part of "the doctrine of signatures." But this explains why herbaria, though already well known, were not used, even so late as 1659, by those who taught "the art of phytology."

Teachers of phytology were not the only people whose interest in plants was stimulated by the revival of learning: men of means and taste had begun "to garden finely"; (2) they and the intendants of their collections attempted the identification of plants mentioned in ancient texts and the classification of plants introduced to Europe from new countries. The influence of this popular interest made itself felt even in university "physic gardens"; those whose skill in garden-craft supplied professors of the art of phytology with their teaching material, were among the first to realise the inadequacy of plant-qualities as a means of classification. In 1583, when an Italian physician (3) for the first time revolutionised earlier practice by relying on plant-characters both in identifying plants and in arranging them in "classes," the innovation was welcomed; "botany, the science of knowing and naming plants" became recognised as an essential prelude to the study of "the art of phytology." When this new science first reached England in 1669 (4) it made rapid progress; the principle of "synopsis" (5) in classification was adopted; by 1706 "synoptic method" seemed to have reached "the limit of effort possible." Herbaria were now necessary adjuncts to "physic gardens," though the two were not yet "single foundations":

the gardens belonged to their universities, the herbaria belonged to the teachers.

The existence of sex in plants, proved in 1695, (6) enabled a Swedish botanist (7) to base on the reproductive organs an artificial "system" of classification, numerically superior to "synopsis" as a means of identifying plants. This superiority, (8) demonstrated in 1737, justified a new definition of botany as "the branch of natural science whose scope is the study of vegetation." (9) "System," however, made slow progress till its author, in 1753, devised a simpler method of "naming" plants. (10) In England where "synopsis" had been perfected, "system" found its first follower in a demonstrator (11) at the Chelsea "physic garden" in 1760, but was not taught in universities till after 1768. (12) The acceptance of "system" rendered herbaria more important than "physic gardens"; teachers of botany in universities that had no garden found they could "improve the minds" of scholars by "herborising" in the field. But even where gardens existed, these and their herbaria rarely formed "single foundations": the herbarium of the inventor of system belonged to himself, not his university, when he died in 1778: it was sold by his widow to an English buyer (13) in 1786.

Though the purpose of classification is to render real knowledge usable, "system" proved so attractive that many academic teachers of botany treated as "an end in itself" what is only "a means to an end." This academic error was not permitted to injure medicine: universities established *materia medica* chairs. But gardencraft, to whose influence botany owed its origin, was less fortunate: English garden-lovers complained in 1778 (14) that academic botany had become "a pursuit that amuses the fancy and exercises the memory without improving the mind or advancing any real knowledge": even those who understood the value of "system" urged academic botanists "to study plants philosophically" and "to graft the gardener, the planter and the husbandman on the phytologist." Two important botanical establishments unconnected with any university had already grasped the situation: in 1772 the English Sovereign began to devote a Royal garden (15) to the application of botanical knowledge for the benefit of his subjects; in 1774 the intendant of the Jardin des Plantes (16) rearranged the collections there in order to further the advancement of botanical knowledge. This rearrangement was guided by a belief that some plant-characters are mutually exclusive, and induced by the fact that any artificial system must, at times, disregard natural affinities; no matter how effective such a system may be as a means of identifying plants, it must leave much to be desired as a means of knowing the plants identified. By combining what was valuable in "synoptic method" with what is useful in "artificial system" it was hoped to demonstrate the "natural system of classification" in the Jardin des Plantes. The characters relied on were derived from vegetative as well as from reproductive organs; as much weight was attached to characters afforded by the structure of organs as by their shape. The results of the studies thus inaugurated at Paris in 1774 were promulgated in 1789 and at once widely accepted by academic botanists as a means of improving the mind; the teaching of "natural system" had the

(1) By R. J. Camerarius, professor at Tübingen.

(2) Linnaeus.

(3) In the "Hortus Cliffortianus" and the "Genera Plantarum" of Linnaeus.

(4) Linnaeus' definition in the "Philosophia Botanica" of 1750.

(5) In Linnaeus' "Species Plantarum."

(6) Dr. W. Hudson, F.R.S., in the "Flora Anglica."

(7) When Philip Miller, F.R.S., the Curator at Chelsea, adopted it in the 5th edition of his "Gardener's Dictionary."

(8) Sir J. E. Smith, F.R.S.

(9) Letter from Rev. Gilbert White to the Hon. Daines Barrington, F.R.S., in Barrington's attitude may suggest disapproval of the choice of Banks as P.R.S.

(10) George III at Kew, which garden he purchased from Lord Capel the year his mother died.

(11) Antoine Laurent de Jussieu.

(1) Definition given by R. Lovell in his "Compleat Herbal," 1659.

(2) Bacon's phrase in the "Essay on Gardens."

(3) Andrea Caesalpino, physician to Pope Clement VIII.

(4) Brought to England by R. Morison, the first professor of "botanicey" at Oxford.

(5) "Synopsis" brought to perfection by John Ray in England and by Tournefort in France.

added effect of awakening academic interest in plant-distribution, which by 1818 had become a recognised branch of botany as taught in universities. Herbaria were now even more important than when "artificial system" was taught; university gardens, now "botanic" in name as in fact, recovered the relative prestige they had enjoyed in the days of "synoptic method." But gardens and herbaria were not yet in all cases "single foundations"; the most extensive herbarium used in any British university in 1820⁽¹⁾ was the personal property of the professor, and accompanied him on his transfer to a new post in 1841.

The most important result of the teaching of "natural system" initiated in 1789 was indirect; it reawakened academic interest in plant-structure. That study, founded by English and Italian phytologists⁽²⁾ towards the close of the seventeenth century had been nominally incorporated in botany in 1750; in 1759 a young German botanist⁽³⁾ detected the existence of the "growing-point," a discovery whose significance remained unrealised for seventy years, but was appreciated immediately the vegetable-cell and its contents became known. By 1842, German students of the development of plant tissues and organs, satisfied that their observations afforded direct evidence regarding natural affinities, spoke of systematic colleagues as "gleaners of hay";⁽⁴⁾ vegetable-morphology was now accepted as the most suitable botanical means of "improving the mind" and "advancing real knowledge." The new academic activity advanced knowledge in two directions. Some students of morphology found that if the contents of herbaria consisted of "hay," that hay was not unwholesome; existing herbaria, instead of being discarded, had to be expanded for the reception of standard collections of plants that could only be studied by histological and cytological experts, while a new value was imparted to palaeontological collections whose contents now revealed their biological secrets to the morphologists who identified and classified them.

Meanwhile other students of morphology, less interested in system, were able to demonstrate the various alternations of generation in different natural groups; to elucidate the mechanisms that subserve the preservation of individuals and the perpetuation of kinds. These advances in real knowledge afforded academic botanists an opportunity of adopting the alternative advice offered by English garden-lovers in 1778. In 1726 an English mathematician⁽⁵⁾ had explained the physics of plant-growth; a century later German chemists⁽⁶⁾ had discussed the relationship between plant-food and plant-thrift. By 1860 a German botanist⁽⁷⁾ had satisfied academic colleagues that plant-physiology is a biological study able to dispute with plant-morphology the botanical hegemony asserted by the latter in 1842. The new study was adopted by English teachers of biology in 1873:⁽⁸⁾ within a decade it had replaced earlier academic uses of botanical facts in improving the mind and advancing real knowledge. Universities with botanic gardens now added to their equipment laboratories for the experimental study of plant-nutrition in health and disease; universities without botanic gardens had to rectify the omission and equip themselves accordingly. Modern study of function in the plant as a vital mechanism stands even less in need of identification and classification of the material employed than did mediæval study of the qualities of plants as living organisms; botanic gardens are now as essential as "gardens of health" were six centuries ago; most of the herbaria attached to the gardens of "the older institutions" have "fallen into disuse" while few new universities have found it necessary to provide themselves with herbaria.

⁽¹⁾ At Glasgow by Sir William Hooker.

⁽²⁾ Dr. Grew and Signor Malpighi.

⁽³⁾ Kaspar Wolff.

⁽⁴⁾ Schleiden; he made, however, two exceptions, Robert Brown at the British Museum and H. von Mohl.

⁽⁵⁾ Rev. Stephen Hales, F.R.S.

⁽⁶⁾ Liebig especially.

⁽⁷⁾ Professor von Sachs.

⁽⁸⁾ Thiselton-Dyer devised the botanical portion of Huxley's botanical course

The earliest account by a European eye-witness of the formation of a botanic garden unconnected with any university is that given, somewhere about 1285, by Marco Polo, of the construction by a Chinese ruler of an artificial Monte Verde on which were planted examples of the more useful and interesting plants characteristic of the various provinces of his wide Empire. A later passage in the same narrative creates an impression that this botanic garden did not owe its existence to an idea imported to China by the Mongol conqueror, but was due to that conqueror's decision to continue a policy pursued by earlier emperors of indigenous dynasties.

In 1521 Cortes and his companions met with two national botanic gardens in Mexico, and one of these, at Chalco, the Spaniards did not destroy. In this garden, along with interesting and useful plants indigenous to Mexico, were economic ones cultivated by the inhabitants of Roanoke and Canada. One such non-Mexican plant,⁽¹⁾ introduced from the Chalco garden to Spain, is known to have reached the Royal Garden at Madrid by 1566 and to have found its way from there, by 1567, to the university "physic garden" at Padua and to a private garden in the Spanish Netherlands.

The oldest existing national botanical establishment in Europe is the Jardin des Plantes at Paris, the present organisation of which has been accurately indicated in the evidence (p. 41). This garden was founded in 1597⁽²⁾ as the Jardin du Roi for a purpose as definite as that of any contemporary university "physic garden." But that purpose was different: university "physic gardens" were formed to supply the remedial and esculent plants used in teaching students of medicine; the Jardin du Roi was formed to supply the coronary and aromatic plants constituting the bouquets carried by ladies of the Royal Court. But the King's gardeners, like those of university gardens, soon developed interests as wide as those of Chinese emperors; they assembled useful and interesting plants from every province of France with such success that, in 1635, the garden at Paris was made national as well as Royal,⁽³⁾ and was given the new name it still bears. The Jardin du Roi was not the only one of the kind in France; it had a worthy rival in the Jardin du Monsieur at Blois, in which also were assembled plants from all parts of France; the reputation of the garden at Blois was hardly less than that of the one in Paris when the Duke of Orleans died⁽⁴⁾ in 1660. The main difference between the two was that after 1635 the Paris garden and its attached herbarium formed "a single foundation"; in 1660 the herbarium at Blois was treated as the private property of the intendant.⁽⁵⁾ In 1696 an expedition was sent from the Jardin des Plantes to the Levant⁽⁶⁾ to obtain new plants for the garden and additional material for the herbarium: the service to botany which followed the remodelling of the Paris collections in 1774 has been already explained.

The development of the Jardin des Plantes assists appreciation of the endeavour to attain a like result in England, where tasks that in France were treated as duties of the Crown were left to the public spirit of private citizens. There was at Hackney in 1592 a notable private garden managed by a Flemish immigrant⁽⁷⁾ on whom King James I, in 1605, conferred the title of King's botanist. There was in Lambeth in 1621 another notable private garden on whose owner⁽⁸⁾ King Charles I, in 1629, conferred the title of King's gardener: attached to that garden was a museum of "rarities of nature" whose contents were catalogued by the owner in 1656; before that work appeared the author's son and heir had explored Virginia in search of plants and seeds for his father's garden and specimens for the family museum. Meanwhile, in 1640, the Sovereign had conferred on the

⁽¹⁾ The Giant Sunflower.

⁽²⁾ By Henri IV.

⁽³⁾ By Louis XIII on the advice of Richelieu.

⁽⁴⁾ Gaston, brother of Louis XIII, died February, 1660.

⁽⁵⁾ R. Morison.

⁽⁶⁾ Under Tournefort.

⁽⁷⁾ Mathias L'Obel.

⁽⁸⁾ John Tradescant.

author of a comprehensive "theatre of plants"⁽¹⁾ the title of King's botanist. So far what in France were substantive posts were represented in England by honorary appointments. At his Restoration in 1660, King Charles II, whose uncle the Duke of Orleans had recently died, invited the intendant of the garden at Blois⁽²⁾ to settle in England as King's botanist, a salaried post its recipient held till he became professor of botany at Oxford in 1669. The change of dynasty in 1688 saw the formation of a Royal desire to use the gardens at Hampton Court as the Jardin des Plantes was used. A national botanical establishment cannot be conducted without an adequate herbarium: the published works and the herbarium specimens of a contemporary London physician⁽³⁾ prove that during the reign of King William III he had constant access to the collections of living plants at Hampton Court: that his attendance was in an advisory capacity is suggested by his appointment as Queen's botanist at the accession of Queen Anne and by the fact that, after his death in 1706, the attempt to render Hampton Court a rival of the Jardin des Plantes was abandoned. This was not surprising; the Society of Apothecaries had founded the Chelsea "physic garden" in 1673; by 1682 Dutch botanists regarded Chelsea a garden as important as the Jardin des Plantes and second only to the "physic garden" at Leiden.

When the son and successor of the King's gardener died in 1662, the contents of the Lambeth museum went to a neighbour⁽⁴⁾ who founded the "Ashmolean" at Oxford; the Lambeth garden "fell into disuse." But a Royal Society incorporated in 1663 "to view and discourse upon rarities of nature and art" formed a new museum collection first catalogued in 1681; the physician born in 1642, who was Queen's botanist during 1702-6,⁽⁵⁾ formed a herbarium; another physician, born in 1660, accompanied the Duke of Albemarle to Jamaica in 1687⁽⁶⁾ and returned with a collection of West Indian "rarities of nature" in 1689; a third physician, born in 1663, demonstrator at Chelsea during 1705-18,⁽⁷⁾ had a herbarium comparable with that of the Queen's botanist and a museum like that which went from Lambeth to Oxford. The Duke of Albemarle's physician, as friendly towards both the Queen's botanist and the Chelsea demonstrator as they had been hostile towards each other, purchased the collections made by both; by 1719 the private botanical collection of Sir Hans Sloane had become perhaps the most extensive in Europe. As compared with this private collection the semi-public ones of the Royal Society and the Society of Apothecaries were incomplete; for the proper working of a botanical museum and a botanical garden alike, the possession of a herbarium, which never can be too extensive, is essential: neither Society so far had formed a herbarium. A gift from the East India Company in 1719 at last led the Royal Society to remedy this defect, but at the Chelsea "physic garden," where the need for classification as a means of assembling facts was fully understood, the demonstrators used their own private herbaria and discouraged the formation of a herbarium by mere gardeners.

Accident in 1722 brought to a close the Chelsea opposition to the policy that in 1635 had made the garden and herbarium at Paris a "single foundation." The Society of Apothecaries, though public spirited, was not wealthy: in 1693 they had been on the point of giving up the Chelsea garden for financial reasons; the same stringency had recurred in 1713, and by 1720 they had again all but resolved to abandon the venture when, fortunately for the garden, Sir Hans Sloane acquired the manor of Chelsea and granted the Apothecaries a perpetual lease of the institution in which he had been taught botany, at a nominal rent, but subject to certain conditions: Should the Apothecaries find themselves

unable to conduct the garden as a scientific establishment it must be offered in the first instance to the Royal Society; for 40 years 50 specimens of plants, all grown in the garden and no two alike, must be carefully prepared, mounted, named, and presented to the Royal Society. The last condition ensured steady augmentation of the herbarium initiated by the Royal Society in 1719; the simultaneous formation of a garden herbarium at Chelsea; more important still, the appointment at Chelsea of a curator⁽⁸⁾ who, like the demonstrators, must be a botanist. The Chelsea garden, being now, like the Jardin des Plantes, an establishment where garden and herbarium formed a "single foundation," could undertake work of a national character: by 1732 it was able to supply Georgia with "the parent stock of upland cotton" and to share in the botanical survey of that new colony. The prestige of Chelsea, already considerable, was enhanced in 1734 by the acquisition of a herbarium collection formed by the English botanist who perfected "synoptic method" in classification. Its reputation induced the Swedish botanist who invented "artificial system"⁽⁹⁾ to visit England in 1736, and its contents led another Swedish visitor⁽¹⁰⁾ to declare that the Apothecaries' physic garden, which Dutch judgment in 1682 regarded as second only to that at Leiden, now possessed a collection of rare foreign plants rivalling those both of the Leiden "physic garden" and the Jardin des Plantes. In 1753 Sir Hans Sloane, landlord and benefactor of Chelsea, bequeathed to the nation, subject to a money payment to his daughters, his private collections of "rarities of nature and art": in the event of refusal, these collections to be offered in turn to the national academies at St. Petersburg, Berlin, Paris, Madrid. The bequest was accepted; the British Museum was founded for the reception of the collections.

While King William III was imitating the Jardin des Plantes at Hampton Court, the Duchess of Beaufort was employing artists to figure and beggar Sir Hans Sloane to identify plants from the Cape and Virginia grown at Chiswick and Badminton: these drawings still exist; the specimens are in the Sloane collection at South Kensington. Soon afterwards the Duke of Argyll and Greenwich formed at Whitton the collection of foreign trees and shrubs that by 1725 had become famous. About 1730 the Prince of Wales obtained a long lease of Kew House and there commenced "to garden finely." After the death of His Royal Highness in 1751, the Princess of Wales, with the assistance of Lord Bute, long a member of the Prince's household and a competent botanist as well as an excellent gardener, continued the work of the Prince, but now combined scientific interest with artistic design. In 1759 Her Royal Highness secured the services of a curator trained at Chelsea; in 1762 many of the famous trees and shrubs at Whitton were transferred to Kew. A constant reciprocal exchange of plants and seeds was maintained with Chelsea; Her Royal Highness paid Chelsea the compliment of terming Kew a "physic garden." By 1763, after the accession of the Whitton plants, Kew bore the alternative name of "exotic garden"; by 1770, Kew was spoken of as a "botanic garden . . . where every tree that has been seen in Europe is at hand." So far no attempt had been made at Kew "to apply botanical knowledge." Perhaps this was regarded as unnecessary: the Royal Society had, since 1663, undertaken "to improve natural knowledge for use or discovery"; the Chelsea garden, where, since 1673, botanical knowledge had been improved for discovery, in 1732 begun to improve botanical knowledge for use; in 1754 a Society had been founded to promote "the arts, manufacture and commerce"; the British Museum, with botanical collections more ample than those of the Royal Society and the Society of Apothecaries combined, had been opened in 1759.

But the British Museum at first had no "botany department"; the botanical collections of Sir Hans Sloane, at the disposal from 1689 till 1753 of com-

⁽¹⁾ John Parkinson, author of the "Paradisus" (1629) and "The Theatre" (1640).

⁽²⁾ R. Morison.

⁽³⁾ Leonard Pluket.

⁽⁴⁾ Elias Ashmole.

⁽⁵⁾ Pluket.

⁽⁶⁾ Sloane.

⁽⁷⁾ Petiver.

⁽¹⁾ Philip Miller, elected F.R.S. in 1729.

⁽²⁾ Linnaeus.

⁽³⁾ Peter Kalm in 1746.

petent British or foreign botanists, were now practically inaccessible. Again, perhaps, it was regarded as unnecessary to make these collections available: the collection of "rarities of nature" at the Royal Society was older than that formed by Sloane; if the herbarium attached to that collection was less important than the herbarium formed by Sloane, it had, thanks to Sloane's prevision, been growing steadily since 1722. The yearly tribute of 50 plants a year for 40 years had been duly paid by the Chelsea Garden and was continued voluntarily till 1774: its cessation took place at the instance of the Society, not of Chelsea. Perhaps this was dictated by consideration on the part of the Royal Society for the Apothecaries, who, in 1770, were again so hampered financially that they were only able to continue the task of "improving the minds" of students because a public-spirited physician volunteered to become demonstrator without reward or fee, and the only share the Chelsea garden could take in "advancing real knowledge" was to maintain unimpaired the exchange of new and rare exotic plants with Kew and foreign gardens. In 1781 a more serious blow still befell English botany: the Royal Society had to find a new home where there was no accommodation for the museum of "rarities of nature" catalogued in 1681 or for the herbarium established in 1719; on 1st March, 1781, Council resolved that both collections be handed over to the British Museum. The trustees of the Museum agreed to accept the gift: from 1781 the botanical collections formerly maintained by the Royal Society became as inaccessible to the public as the botanical collections assembled by Sir Hans Sloane had been since 1753.

If, as we know, the Trustees of the British Museum still refrained from establishing a "botany department," it is not necessary to conclude that inaction implied absence of interest in the needs of the nation. In 1778 the Royal Society had chosen as president a naturalist⁽¹⁾ who had done botanical survey work in Newfoundland and Labrador; had accompanied Captain Cook in his first voyage of discovery; had equipped and taken part in a scientific expedition to Iceland. This naturalist had formed a private botanical collection more important, as regards the provenance of its contents, than the Sloanean one; that collection was as unreservedly at the disposal of all competent botanists as the Sloane collection had been prior to 1753. By 1781 the new president was assisting the Sovereign and Patron of the Royal Society to render the nation botanical services such as the Royal Society had never rendered and such as the Chelsea "physic garden" had only been able to render during 1732-53. Soon the president of the Royal Society was to render English botany another service: on learning that the collections formed by the inventor of "artificial system" were for sale, he advised a younger botanist⁽²⁾ to purchase them. The advice was followed: in 1788 a new Society was formed which still conserves the Linnean collections and renders them accessible to competent naturalists of any and every nationality.

After the death of H.R.H. the Princess of Wales in 1772, King George III acquired the property at Kew tenanted by his parents since 1730, and there extended the activities his mother had conducted since 1759. So far Kew had contributed to the advancement of botanical knowledge only; His Majesty wished to go farther and promote the application of botanical knowledge.

As Patron of the Royal Society the Sovereign could command its advice. A botanical establishment, whether it be a museum like that maintained by the Royal Society or a garden like that of the Society of Apothecaries, can only advance real knowledge by the investigation of new material: it had been recognised at Lambeth by 1650, at Paris by 1696, at Chelsea by 1732, that progress in advancing knowledge is more rapid and satisfactory if experts be despatched to survey and collect in definite areas than when reliance is placed exclusively on

fortuitous contributions or mutual exchanges. It was natural therefore that the memorandum submitted to His Majesty in 1772 by Sir John Pringle, then president of the Royal Society, should have recommended the despatch to South Africa of one of the under-gardeners "to collect there seeds and living plants for the Royal Botanical Garden at Kew." The King "was graciously pleased to honour this plan with his Royal approbation"; an under-gardener was sent to the Cape accordingly and returned to Kew in 1776. The policy thus initiated continued at Kew without a break till 1824. The recommendation by the Royal Society did not mention the collection of herbarium specimens: the omission, whether intentional or accidental, did no harm: the collector, at least, knew that specimens corresponding with his packages of seeds were essential for the identification of the latter. Whether the advice of the Royal Society implied the formation of a herbarium or not, it did not go beyond the advocacy of "botanical survey," a task which a museum like that maintained by the Society is as competent to undertake as a garden like that maintained by the Society of Apothecaries: a museum and a garden may equally well employ suitable collectors to secure material to be subsequently employed in "advancing real knowledge." But the advice given by the Royal Society in 1772 did not include any suggestion as to the practical application of new knowledge in fostering the interchange of economic plants between outlying possessions or colonies of England; this was a task which no museum is well qualified to undertake; it could only be carried out, as it had been for a brief period by the Chelsea garden, with the help of an establishment whose officers were qualified "to graft the gardener, the planter and the husbandman on the phytologist."

The remedy of this defect was the outcome of another influence. The Society of Arts founded in 1754 were able to induce the foundation of a "botanic garden" at St. Vincent in 1769. The planters who established and maintained the St. Vincent garden, like the founders of the Mexican garden in existence prior to 1521, assembled there the useful and interesting plants of the West Indies and with them such economic plants from elsewhere as would thrive. Subsequently "the King having been graciously pleased to comply with a request from the merchants and planters interested in His Majesty's West Indian possessions, that the bread-fruit tree might be introduced into these islands," a Kew collector, who had accompanied Captain Cook in his third voyage, was attached to the expedition sent for this purpose to the South Seas; the attention of Kew was now concentrated on work such as had been undertaken by the Chelsea "physic garden" in 1732. After 1778 the Sovereign was able to rely on the president of the Royal Society not only for advice as regards botanical survey and plant-dissemination but for assistance in carrying out work that depended on the possession of an adequate herbarium if success was to be assured. The collectors employed by His Majesty were bringing to Kew botanical specimens from all parts of the world: His Majesty's principal gardener was preparing many more from plants successfully raised in the Royal Garden. But at Kew there was neither a herbarium building nor a herbarium staff: the president of the Royal Society had an extensive private herbarium and employed expert botanical assistants⁽¹⁾ to render the knowledge his specimens afforded usable by others: the Kew specimens were therefore placed at the disposal of the assistants employed by Sir Joseph Banks. The risk to the Kew establishment which this convenient arrangement involved does not appear to have been appreciated until the health of the Sovereign became permanently impaired in 1810. Banks now tried, without success, to obtain accommodation for the Kew herbarium in or near the garden to which it belonged: the final and decisive refusal to grant this request was given in 1818. As a result, the specimens belonging to Kew became, in 1820, the private property

⁽¹⁾ J. Banks.

⁽²⁾ J. E. Smith.

⁽¹⁾ D. C. Solander; I. Dryander; R. Brown.

for life, of the keeper of the Banksian collection.⁽¹⁾ After 1820 Kew, thus deprived of a herbarium, endeavoured for some years to continue the survey and dissemination work that had, by 1790, made it the most important botanical establishment in Europe. No longer equipped for these tasks Kew gradually reverted to the position it had occupied in 1770. Even as a notable collection of exotic plants it soon fell behind similar establishments abroad: though the standard of cultivation remained unimpaired, the accessions of new plants largely fell off; owing to the absence of a herbarium "to maintain standards,"⁽²⁾ there was, by 1837, little assurance that the plants in the Kew living collections were correctly identified.

The inability of Kew to advance botanical knowledge as it had done up to 1820 was the result that first attracted public attention: in 1823 the British Museum was accused of having neglected the Sloane collections.⁽³⁾ Those who use that collection now, know best that this charge had no foundation: from 1753 till 1823, the Sloane collection had been as carefully conserved as "the talent wrapped up in a napkin." The complaint of 1823 was followed in 1827 by an arrangement which transferred the collection left by Sir Joseph Banks to the British Museum, as a "Banksian Department" from which, however, the Sloane Collection was still excluded: the formation of a "botanical department" of the British Museum to include both collections took place in 1835. Even then the new department did not consist of a "museum" of "rarities of nature" like that maintained by the Royal Society since 1663 and transferred to the British Museum in 1781, the purpose of which had been "the improvement of natural knowledge and its application to the needs of the nation." The "botany department" created in 1835 was limited to a "herbarium" which, though as essential to the proper working of a "museum" as it is to the proper working of a "botanic garden," is only the adjunct required by "museum" and "garden" alike for the purpose of assembling facts, maintaining standards, and making natural knowledge usable whether in the task of "advancing" or in that of "applying" botanical knowledge.

The inability of Kew to apply botanical knowledge after the loss of its herbarium in 1820 was less immediately felt. The Chelsea "physic garden," though unable to continue the task of botanical survey, continued that of plant dissemination and placed botany under a marked obligation. While this work was undertaken by Kew during 1778-1820 the most reliable method was by the transmission of seeds: the risks attending the transport of living plants were such as to render success often fortuitous and at time impossible. A member of the Society of Apothecaries⁽⁴⁾ now invented and the Chelsea "physic garden" employed a device⁽⁵⁾ whereby the transport of living plants has become as simple as the transmission of seeds. But the task of fulfilling this national service strained the financial resources of Chelsea: the need for an institution such as Kew had been made by King George III and Sir Joseph Banks, became apparent and it was appropriate that the duty of drafting the report which saved Kew and restored its lost value should have been assigned to the distinguished botanist⁽⁶⁾ employed at Chelsea. That report, submitted in 1838, was acted upon in 1841: Kew was then made a national as well as a Royal garden and acquired the status enjoyed by the Jardin des Plantes at Paris since 1635. This decision, however, though it restored to Kew the duty of applying botanical knowledge did not confer on Kew the ability to do so: the herbarium that had made this possible from 1778 to 1820 was no longer available there; without such a herbarium the task was impossible. The difficulty was overcome by the appointment as director of the botanist who owned

the most extensive private herbarium in Britain. History repeated itself: Kew from 1778 to 1820 had depended for success on the existence of the private herbarium of Sir Joseph Banks; it did so again, from 1841 till 1865, on the existence of the private herbarium of Sir William Hooker. Even in details the history remained consistent; Banks failed in 1818 to secure accommodation at Kew for the herbarium belonging to that institution; Hooker, from 1841 till 1852, had to house the herbarium placed by him at the disposal of this national institution in his private residence. In 1852 he was accorded public accommodation for his private collection and in 1855 was at last able to see the foundation laid of a national herbarium for the use of the institution under his charge,⁽⁷⁾ but it was not until after his death that the Hookerian collection was acquired in 1866 for the use of the national garden. Meanwhile there had to be formed at Kew, as at other establishments of the kind abroad, a botanical museum, like that maintained by the Royal Society during 1663-1781, so arranged as to illustrate "the application of botanical knowledge": the existence of this collection at last led the British Museum to form its present excellent museum collection which illustrates "the advancement of botanical knowledge."

The history of the "botanical department" of the British Museum since its foundation in 1835, and of the Royal Botanic Garden at Kew since its nationalisation in 1841, have been laid before the Commission and call for no comment now. That of the Chelsea "physic garden," which has played so important a part in the developments that have led to the existence of the two other institutions may be outlined so as to complete this sketch. In 1838 equally competent and useful as an agency in advancing and applying botanical knowledge, Chelsea after 1841 left to Kew the duty of plant-dissemination and remained devoted to the tasks of improving the mind and advancing real knowledge; by 1853 it had reached its apogee in this respect when once more financial stringency enforced curtailment of its activities. In 1860 the Society of Apothecaries resolved to relinquish the garden and asked the Royal Society to act in accordance with the arrangement made by Sir Hans Sloane in 1722. The Royal Society proved unsympathetic and the Apothecaries maintained the burden of the garden but gave up their herbarium; the most important historical portion of the collection was in 1861 handed to the British Museum: it was peculiarly appropriate that a collection known to have been formed by Ray should find a permanent home alongside the collections of Plukenet, Sloane and Petiver rather than at Kew where the herbarium had of necessity to deal with plants whose identifications prior to 1753 were, though of scientific interest, not of national consequence in connection with the application of botanical knowledge. In 1898 the Society of Apothecaries could no longer sustain the burden it had borne so long and with such honour: in 1899, the Chelsea "physic garden" became the Chelsea Botanic Garden and now, in association with the University of London, is perhaps the botanic garden best qualified "to improve the mind" of botanical students that exists.

If the history of London botanical establishments unconnected with any university indicates at times a desire to copy the organisation adopted for a national garden at Paris in 1635, that of some corresponding establishments suggests an occasional wish to follow the example of London. The national garden nearest in age to the Jardin des Plantes is the Leningrad Botanic Garden founded in 1712. There, since its origin, garden and herbarium have formed a "single foundation." But if this fact suggests the influence of Paris, the circumstance that the Leningrad garden is situated on the Apothecaries' Island suggests the influence of Chelsea. If the Russian Academy of Science, founded in 1724, was modelled on the French Academy, the fact that the Russian Natural History Museum, founded in 1728, was placed under the Russian Academy, suggests a desire to copy the arrangement under which

⁽¹⁾ R. Brown.

⁽²⁾ Report of Professor Lindley.

⁽³⁾ By T. S. Traill, on "information" given by W. Swainson.

⁽⁴⁾ N. B. Ward.

⁽⁵⁾ "The Wardian Case."

⁽⁶⁾ Professor Lindley.

(1) Given by G. Bentham, F.R.S.

the English Royal Society, during 1663-1781, maintained a museum of "rarities of nature." Though the Russian national botanic garden already possessed a herbarium, the Russian Academy also possessed one by 1744 and perhaps the clearest indication of English influence on Russian organisation is to be seen in the circumstance that in 1835 both the Russian and the British Museums established autonomous botanical departments of their respective natural history museums.

Leningrad, however, is not the only European capital endowed with a garden like Kew and at the same time with a museum like that at South Kensington. The Botanic Garden at Bergslund near Stockholm, established in 1791 in imitation of Kew, is an institution with a "single foundation" which includes a garden, a museum and a herbarium: the Natural History Museum in Stockholm resembles the corresponding Natural History Museum at South Kensington so closely that the latter, as re-arranged when its "botanical department" was created in 1835, might have been modelled on the former, which was founded in 1819. Nor is Europe the only continent where the arrangement that English experience has found to meet best the needs of the nation has been adopted. It has been stated quite correctly (evidence p. 41) that "at Cape Town the herbarium forms part of the South African Museum" but it has not been added that at Kirstenbosch, near Cape Town, South Africa possesses a National Botanic Garden comparable with the establishment at Kew, and that to this garden has been attached, under conditions resembling those agreed upon when the Banksian collection passed to the British Museum in 1827, the herbarium formed by a South African citizen which, so far as the Union of South Africa is concerned, possesses all the importance that the Banksian collection has for South Kensington or the Hookerian has for Kew. The case of the North American university where the same arrangement exists, has already been noted.

The establishment at Paris, where a complete natural history museum is associated with both a zoological and a botanical garden but cannot with propriety be described as attached to either, is not strictly comparable with any other, notwithstanding the fact that it is the one which appears to have influenced English action most. Among the remaining thirty-four places where there are national botanical establishments (twenty-eight of these establishments are unconnected with any university, only six are university ones modified to meet national needs) we find five places (nearly 15 per cent.) in which the example of London, Leningrad and Stockholm has been followed: in the remaining twenty-nine places (over 85 per cent.) the maintenance of either a botanic garden with a herbarium attached as at Kew (sixteen instances), or (thirteen instances) a museum—usually but not always a natural history one—in which there is a botanical section that includes or is at times limited to a herbarium, has proved the "limit of effort possible".

The "economy" that has resulted in an almost equal number of national botanical establishments of two different types may be responsible for the impression that a herbarium is to be contrasted with a botanic garden. It is on record that the botanist⁽¹⁾ in charge of the department of botany in the British Museum as organised in 1835, which included a herbarium and study-collections of fruits, seeds and stems, but did not include an exhibition gallery, said in 1847 when replying to a question that "hardly any advantage would result from the connection of his department with living specimens of plants". The soundness of this judgment may be admitted but when in 1871 an officer in the same department,⁽²⁾ which now included a satisfactory scientifically arranged exhibition gallery, expressed the converse opinion that "a great scientific herbarium is not a necessity to the efficiency of the Gardens at Kew", he only indicated that, though as fully alive as his predecessor to the needs

of a national museum, he did not appreciate those of a national garden. The relationship of a herbarium to a national botanic garden is precisely that of a herbarium to a national botanical museum; a herbarium is equally essential in both; without a herbarium the proper working of either is impossible; in both a herbarium must form part of a "single foundation"; in neither is it conceivable that the herbarium can ever be too ample. The contrast that is permissible is therefore one in which a herbarium is not concerned; that contrast, if it must be made, is a contrast between botanic gardens and botanical museums.

However legitimate the establishment of such a contrast may be, the fact that at Paris the Jardin des Plantes and the Muséum d'Histoire naturelle are "associated" is evidence that there need be no antagonism between a national garden and a national museum. History shows that in London, even at a time when what in France was undertaken by the Crown was in England left to private effort, the same was true; the citizen who in 1629 received the title of King's gardener, maintained both a botanic garden and a natural history museum at his own expense. After 1662, when that museum was transferred to Oxford and that garden fell into decay, the members of two learned societies, realising that the task of maintaining such institutions was an unfair tax on any private citizen, resolved to repair this loss to the metropolis. The newly founded Royal Society in 1663 formed a natural history museum; the older Society of Apothecaries in 1673 established a "physic garden". This arrangement, in theory less perfect than that which prevailed at Lambeth during 1629-62 and prevails at Paris still, in practice provided at Chelsea in 1673 a garden complementary to the museum founded in London ten years earlier. There was no antagonism between these two useful institutions; the absence of antagonism was not attributable to the fact that in 1673 neither the Royal Society nor the Chelsea Garden had a herbarium. Both institutions realised the necessity for a herbarium almost simultaneously; the Royal Society decided to form one in 1719, the Chelsea garden first did so in 1722. The existence of these two herbaria did not lead to rivalry, on the contrary, the Chelsea garden, during the next half century, was a regular contributor to the Royal Society herbarium.

But an arrangement that was satisfactory in itself failed to persist; the task that in 1662 proved too great for a private citizen was found a century later to be too great for two learned Societies. The first to feel the strain was the Chelsea garden, which was only saved from abandonment in 1722 owing to the generosity of a citizen⁽¹⁾ whose legacy to the state in 1753 made the foundation of a national museum possible; in 1772 that garden was relieved of the public duties it had so long undertaken voluntarily because the Sovereign⁽²⁾ had devoted a Royal garden to their performance. The national museum whose foundation became possible in 1753, had not yet organised a botanical section when, in 1781, the Royal Society transferred its collection of "rarities of nature" and its herbarium to that museum. The national museum did not provide an adequate herbarium till 1835 or realise the need for a botanical museum collection till after 1848. In 1827 the private herbarium which had enabled the Sovereign to use a Royal garden for national purposes became the property of the national museum; when, in 1841, that Royal garden became a national one in fact, it had again to rely on a private herbarium. It was supplied with an economic museum in 1848, and received the gift of a public herbarium in 1855, to which was added, by purchase, in 1866 the private collections that had made its administration possible since 1841. When the botanical department of the British Museum, after 1858, added to the herbarium it had formed in 1835 a scientifically arranged botanical gallery—when in 1866 Government acquired the private collections

(1) R. Brown. (2) Dr. W. Carruthers.

(1) Sloane.

(2) George III.

used at Kew during 1841-65, the nation had once more at its service a botanical equipment as complete as that provided by the Royal Society during 1719-81 and by the Chelsea garden during 1722-72. The department of botany at South Kensington and the Royal Botanic Garden at Kew now pursue activities and serve interests that inspired the King's gardener to maintain a botanic garden and a botanical museum at Lambeth from 1629 till 1660. These activities and interests are as intimately associated and yet as distinct to-day as they were three centuries ago. The fact that the two institutions happen now to be in different situations is an accident as immaterial to their functions as the fact that in 1629 they happened to exist side by side.

Perhaps the functions of a national botanic garden may be most readily appreciated if they be compared with the functions of a university botanic garden. The purpose of the latter is to employ botanical facts so as to "improve (ameliorer) the mind" and "to improve (profiter de) natural knowledge". Intellectual discipline is the primary object; natural knowledge may be advanced directly where the teacher guides the scholar to investigate or indirectly where the teacher alone pursues investigation, but in either case the "improvement" of natural knowledge is incidental to the main purpose. In the case of a national botanic garden the position is reversed; efforts may be made "to improve the mind" directly by the employment of guide-lecturers, or indirectly by providing sufficiently informative labels and descriptive notes, but in either case this duty is incidental to the main purpose of the garden, "the improvement of botanical knowledge". When a botanical museum is compared with a botanic garden the situation appears at first sight to be the same; the educational work of a museum collection may again be direct by means of guide-lecturers, or indirect by means of informative labels; but as compared with the work of a university botanical establishment is again incidental to the main purpose of a museum which is "the improvement of botanical knowledge". But the outlook of the officer in a museum should differ from that of an officer in a garden; natural knowledge may be improved either for use or for discovery. Both a museum and a garden officer may legitimately hope to attain both objects, but whereas in a botanic garden the primary purpose is the improvement of natural knowledge for use—the application of botanical knowledge, and the advancement of knowledge should be incidental, in a botanical museum the advancement of knowledge is the primary purpose and the application of that knowledge may be incidental.

Neither a botanical museum nor a botanic garden can perform its duties without a herbarium. Whether botanical knowledge is to be advanced or applied, existing knowledge must be rendered usable. Facts must be assembled in order that ideas may be formed; the marshalling of facts and the maintenance of standards alike involve classification; in botany classification can only be effective if herbaria as ample as possible are maintained.

What has been said may enable the relationship to each other of the national botanical establishments at South Kensington and Kew to be appreciated, and may justify an examination of the doubt that is sometimes expressed as to whether the existence of two such establishments be necessary, as well as of the belief often entertained that the existence of two such establishments must involve needless duplication of material and reprehensible overlapping of work.

The doubt referred to appears at first sight to be justified by the fact that the English private citizen who was appointed King's gardener in 1629 had founded at Lambeth a museum which was the precursor in this country of the botanical department of the British Museum and a garden which was one of the precursors of the establishment at Kew. These two establishments were maintained as "a single foundation" till 1662, and this arrangement, which had already been organised before the Jardin

des Plantes became a national institution in 1635, prevails at Paris still.

Experience, however, has proved that though it be convenient to arrange that a museum and a garden shall form "a single foundation," this is not essential; moreover, it has been found that advantage may result from their independence. A museum may, and it is often desirable that it should, be situated within a densely-peopled area; a garden must have a site to which this condition may be unfavourable. This extrinsic difference is accompanied by an intrinsic one, a museum collection can satisfy the student of plants as organisms "that things are," quite as satisfactorily as a garden collection; but only a garden collection can convey an impression as to "what things do."

The loss to London when the museum collection at Lambeth was transferred to Oxford was made good as far as possible by a society composed of men of science and men of affairs who regarded it as a duty "to view and discourse upon rarities of nature and art; and thereupon to consider what may be deduced from them, or any of them; and how far they, or any of them, may be improved for use or discovery."⁽¹⁾ Ten years later, when the Lambeth garden had "fallen into disuse," the loss was repaired by the establishment of the garden at Chelsea: from 1673 onwards the Chelsea garden, like the Royal Society, gave equal attention to the improvement for use—the application—and the improvement for discovery—the advancement—of botanical knowledge. Accident rather than design happened to ensure the simultaneous appearance in 1681 of the first catalogue of the contents of the Royal Society's museum⁽²⁾ and of a discourse by a fellow of that Society⁽³⁾ which reminded those interested in natural knowledge that any discussion as to "how things act" or theory as to "what things are" must be based on assurance "that things are" and on knowledge as to "what things do": almost as accidental was the circumstance that the Royal Society and the Chelsea garden appear to have realised simultaneously that assurance "that things are" can only be secured if a museum and a garden alike be equipped with a herbarium: the museum formed a herbarium in 1719, the garden did so in 1722. This action made the relationship between the two particularly intimate; from 1722 till 1774 the Chelsea garden was the most important contributor to the Society's herbarium. But while the interests of the museum and the garden remained identical, a change in outlook led their activities to take a different turn: the attention of the Royal Society was directed more particularly to the advancement of knowledge; that of the Chelsea garden to the application of knowledge. It so happens that the curate of Teddington⁽⁴⁾ whose capacity for mathematics, combined with an intense feeling for the animal and the plant as vital mechanisms, enabled him to teach medicine how to measure blood-pressure, explained to husbandry the physics of plant-growth in 1726, and that it was in the same year that another churchman,⁽⁵⁾ as distinguished in letters as Hales was in science, found it necessary to remind men of science and affairs alike of the advantage conferred on the nation by whoever should make two blades of grass to grow where one alone grew before. By 1732 the Chelsea garden, as interested as before in advancing botanical knowledge, became especially active in applying that knowledge, and definitely adopted a policy characteristic of all botanic gardens ever since. But by 1754 men of science generally had become so absorbed in the task of advancing natural knowledge that men of affairs found it desirable to form a new society for the promotion of the arts, manufacture and commerce, while by 1778 men of science at times appear to have reached the conclusion that classification, necessary as it is in rendering natural knowledge usable, whether in a museum or in a garden,

⁽¹⁾ Royal Society Statutes No. 62.

⁽²⁾ By N. Grew.

⁽³⁾ Said to be R. Boyle—the book is stated on the title page to be by a F.R.S.

⁽⁴⁾ Rev. S. Hales.

⁽⁵⁾ Dean Swift.

is an idle and worthless pursuit. If botanic gardens refused to accept this narrow doctrine, it had its effect on museums. The transfer of its museum and its attached herbarium by the Royal Society in 1781 to the British Museum as organised in 1759 was no doubt an act dictated by internal "economy": the internment by the British Museum of the collections thus transferred by the Society, along with the whole of the botanical material bequeathed to the nation in 1753, was, however, in accordance with a policy which continued in force till 1827, and was at least consistent with acceptance of the scientific doctrine promulgated in 1778.

The indifference of science to the application of botanical knowledge, noted in 1726, marked in 1754, and ingrained by 1778, was not universal: in 1800 men of science and of affairs founded an institution to encourage "the application of science to the common purposes of life." If the establishment of the Royal Institution did not lead the British Museum to turn to account the Sloane botanical material interned since 1754, or the Royal Society botanical material interned since 1781, there was some excuse; in 1800 botanical knowledge was being applied in a garden maintained by the Sovereign with the help of a herbarium maintained by the president of the Royal Society. The inaction of the British Museum only became apparent after 1820, when the Banksian collection ceased to be used for Kew, and Kew ceased to be of use to the nation. Even then neither men of science nor men of affairs urged that Kew be equipped so as to resume the application of botanical knowledge; men of letters in 1823 attacked the British Museum for its neglect since 1759 to advance botanical knowledge. A sequel to that attack was the transfer to the British Museum of the herbarium which had made the applied work of Kew possible; that herbarium from 1827 onward enabled the British Museum to render botanical knowledge usable. The attack of 1823 had been "overcharged"; neither the Sloane nor the Royal Society material was included in the new department created in 1827. Fortunately, men of letters did not confine their attention to scientific institutions; they described contemporary men of science as a generation of talkers, left with nothing to discover.⁽¹⁾ The reply of men of science was prompt: in 1831 they founded an "association for the advancement of science." Two important steps, taken by men of affairs, followed the establishment of the British Association: in 1835 the British Museum founded its existing department of botany by adding the Sloane and the Royal Society botanical material to the charge of the keeper of the Banksian collection; in 1841 Kew was made a national garden and enabled to renew the activities pursued during 1772-1820. By 1848 the new director of Kew had restored to that establishment the reputation it had enjoyed in 1820 as "the finest botanic garden in the world," and a worthy complement to the botanical department of the British Museum, whose keeper⁽²⁾ was "the greatest botanist in Europe" of his generation. The phrase *botanicorum facile princeps*, applied to him by German colleagues, was used less on account of his distinction as a systematist and his success in making botanical knowledge usable, than because of his eminence as a morphologist and his success in advancing botanical knowledge. His experience that the department under his charge did not stand in need of connection with a collection of living plants indicates that the department took little, if any, share in applying botanical knowledge; the fact that the department had no botanical collection accessible to the public need have meant no more than that the accommodation necessary was not placed at its disposal. When the situation is examined we find that at Kew, in 1841, the public had access only to a collection of living plants; that in 1848 an economic botanical collection was made available for public inspection; that it was not till 1852 that the private herbarium, which, since 1841, had rendered the administration of the botanic garden possible, was housed in a public

building; that it was not till 1855 that Kew possessed a national herbarium. At the British Museum, on the other hand, it was not till 1835 that herbaria, belonging to the state since 1759 and 1781, were taken out of store and used for the benefit of the nation, and that for a decade after Kew had provided an economic botanical collection for inspection by the public the British Museum had no corresponding scientific botanical collection. As has been pointed out (evidence p. 40), in some of the self-governing British dominions overseas a single institution under one head has been "the limit of effort possible": the "history" of the institutions at the British Museum and Kew shows how hard it has been to extend that "limit" at the centre of the empire. It has already been noted that in 13 cases this "single institution" has been either a museum which includes a herbarium or a herbarium alone: it may be added that in only four cases has the "single institution" been a botanic garden without a herbarium: one of these cases is that of what used to be an important fully equipped botanic garden in India⁽³⁾ from which its herbarium has been transferred to a technological institute,⁽⁴⁾ with the result that the garden, though still "botanic" in name, has become a horticultural establishment in fact, just as Kew became in fact a horticultural establishment during 1820-41; the others are really important botanic gardens⁽⁵⁾ maintained by their respective governments, but where these governments, like Her Majesty's Government in the case of Kew during 1841-66, throw on the keepers of their gardens the onus of providing the herbaria without which these gardens could not carry out their duties. But in these three instances the impression that has existed in certain quarters since 1841, that a herbarium may be regarded as a rival institution to a botanic garden and that a botanic garden can be conducted without a scientific herbarium, has not arisen. That impression has never prevailed outside England; in England it has never occurred to residents outside London; pardonable in a botanist whose experience in herbarium work may be extensive and who is aware that a herbarium can be managed without being attached to a botanic garden, this impression cannot arise in the mind of anyone familiar with the administration of a botanic garden.

The effect on herbaria connected with universities of the modification of English academic interest in botany which began in 1835 has already been explained. The transfer of attention from the taxonomy and distribution of plants as organisms to the structure and functions of the vegetable-machine reacted on the British Museum and on Kew. The primary concern of the former since 1835 had been the advancement of knowledge as regards plant-characters and plant-morphology with an incidental interest in the application of that knowledge. The primary concern of the latter since 1841 had been the application of knowledge as regards plant-qualities and plant-physiology with an incidental interest in the advancement of such knowledge. The reaction of the new academic activity on the morphological and physiological work of both institutions was helpful. Teachers whose attention is concentrated on the structure and the working of a mechanism may be forgiven if, at times, their interest in organisms becomes inhibited, and may be excused if, in all good faith, they regard the latter interest as unimportant. More ardent even than the morphologist who, in 1842, spoke of museum and garden workers as "gleaners of hay," students of the physiology of nutrition, prior to 1890, urged the State to abolish the herbaria without which neither a museum nor a garden can be worked. When, after 1891, an active interest was taken in England in the physiology of plant-reproduction,⁽⁶⁾ ardent followers of the new study did not hesitate to suggest that botanic gardens were no longer necessary. The agitation thus initiated was arrested

⁽¹⁾ At Saharanpur.

⁽²⁾ At Dehra Dun.

⁽³⁾ The most familiar example is the Royal Botanical Garden at Glasnevin, Dublin.

⁽⁴⁾ By Dr. Bateson.

⁽⁵⁾ Hazlitt, born 1834, still held this view, long after its formation.

⁽⁶⁾ R. Brown.

as the result of a happy accident. In 1899 the Royal Society arranged for the establishment of a National Physical Laboratory whose primary concern, like that of a fully equipped botanic garden, is the application of natural knowledge with a keen, if incidental, interest in the advancement of such knowledge and whose purposes, regarded from the administrative standpoint, include, as in the case of a botanic garden, general investigations; the maintenance of standards, and special enquiries on behalf of Government departments and national industries. This renewal of interest by the Royal Society itself in the improvement of physical knowledge for use as well as for discovery, inculcated by its founders in 1663, led to reflection on the part of biology; students of the physiology of plant-growth now know that they must master the principles of plant-association and find that this cannot be accomplished without the aid of herbaria more ample than those required by the student of plant-distribution; students of the physiology of plant-reproduction find that for their particular purpose, the old collections contained in the herbaria interned by the British Museum from 1754 till 1835 are invaluable. We have now an added assurance that these conditions may be permanent; in 1919 the State created a Department of Scientific and Industrial Research, among other things, to safeguard the nation against the popular antipathy to the advancement of science which had prevailed at least since 1726, and against scientific apathy as regards the application of natural knowledge which became so manifest in 1754.

The origin, history and economy of the two botanical establishments at South Kensington and Kew may help judgment as to whether the continued maintenance of both be likely to lead to needless duplication of material and overlapping of work. That neither duplication nor overlapping has occurred in the past is not an absolute guarantee against the possibility; though South Kensington and Kew differ in outlook, because the former is part of the British Museum, and therefore is primarily interested in the advancement of botanical knowledge, while the latter as a botanic garden is primarily interested in its application, both share a common incidental interest in the improvement of the minds of visitors. At South Kensington this duty is fulfilled in a gallery furnished with scientific exhibits illustrative of advances in botanical knowledge and arranged in conformity with a recognised approximation to the natural system of classification. At Kew the same task is undertaken by means of collections of living plants grown partly in the open, partly under glass, supplemented by a series of economic exhibits illustrating the qualities and uses of plant-products. These economic exhibits have to be arranged in conformity with the natural system of classification observed in the case of the scientific exhibits at South Kensington; cultural exigencies render this difficult in the case of collections of living plants. It is often possible, in the case of plants grown in the open, to select situations in which various sorts, belonging to particular kinds, may be made to thrive side by side, but it is often impossible to group nearly related kinds in systematic sequence. In the case of plants grown under glass, attempts are made to imitate climatic conditions characteristic of different parts of the globe. Broadly speaking, the arrangement of the living collections in a botanic garden never can be rigidly systematic; under glass the arrangement becomes in effect largely geographical; in the open it must be to some extent eclectic. The unavoidable difference in the arrangement of the material used at South Kensington in advancing scientific knowledge, and of the material used at Kew in promoting economic production cannot affect the work of either because the activity pursued at Kew is one that South Kensington is not equipped to undertake. The educational activity in which both take part becomes more effective in proportion to the extent to which the scientific exhibits at South Kensington are derived from plants, living

examples of which are to be seen at Kew; here duplication of material, instead of being something to be avoided, is something to be aimed at. The same is equally true as regards the scientific exhibits at South Kensington and the economic exhibits at Kew; unfortunately, in this case what is desirable is rarely attainable; plants of much scientific interest do not always yield economic products; plants of great economic importance do not always possess features of outstanding scientific interest.

Seventy years have passed since the existence of two collections of botanical exhibits, one of a scientific, the other of an economic character, began in London. Experience has brought appreciation of the public benefit derived from both, and of the technical advantage of associating exhibits that are economic in character with an establishment that is economic in purpose. It is not always remembered that the arrangement which has proved satisfactory is due to accident rather than to design. An "overcharged" attack on the British Museum in 1823 was followed by the creation of the Banksian Department in 1827. The wish of the new under-librarian to add to that department in 1828 a collection of scientific botanical exhibits accessible to the public could not be met; his request to be put in charge of the rich Sloanean material that had remained unused since 1753 was not granted until 1835. Once more he represented how necessary to the British Museum a public botanical gallery is; again it proved impossible to gratify his wish. When in 1841 the Royal Gardens at Kew became a national botanic garden, the new director, equally familiar with the desires of an intelligent public and the needs of botanical workers, tried to meet the requirements of both. After some delay he obtained permission to convert an old fruit-store into a gallery for the display of a collection of exhibits illustrating the advancement and the application of botanical knowledge. Before this collection became accessible to the public in 1848, the British Museum learned what was being done at Kew, and in 1847 its botanical under-librarian was urged to organise the collection accessible to the public which he had failed in 1828, and again in 1835 to obtain permission to form. It proved as laborious a task to organise a public botanical gallery at the British Museum as it had proved at Kew, and was perhaps all the more difficult since the British Museum collection, as beffited a scientific institution whose primary interest is the advancement of natural knowledge, was largely restricted to exhibits of a scientific character. When the British Museum gallery became accessible to the public, Kew was able to confine its attention mainly to exhibits of an economic character; neither South Kensington nor Kew need to reply to the groundless charge that their public collections of exhibits involve duplication of material or overlapping of work. Men of science at any rate now realise that the relationship of the collections of scientific exhibits in the public botanical gallery at South Kensington and of economic exhibits at Kew is comparable with the relative position of the collections in the geological and mineralogical public galleries at South Kensington and the similar collections now at Jermyn Street, which it may well be in the public interest to place side by side, but which it would be detrimental to national interests to amalgamate. Hitherto even those whose instinct is more critical than constructive have rarely suggested that the existence of distinct collections of botanical exhibits at South Kensington and at Kew involves unjustifiable public expenditure; this charge they have preferred to bring against the existence of botanical collections of an economic nature both at Kew and at the Imperial Institute. Perhaps the omission to bring a charge of duplication and overlapping against South Kensington and Kew because both possess collections of botanical exhibits accessible to the public has been due to the fact that the attention of critics has been so concentrated on the existence, both at South Kensington and at Kew, of a herbarium not open to the public, that the presence

at each of a public collection has been overlooked. It is, therefore, all the more desirable to point out that the charge which has actually been brought against Kew and the Imperial Institute has no real foundation. The business of a botanic garden such as Kew is to indicate the occurrence and verify the identity of the sources of economic products of vegetable origin; that of a technical establishment like the Imperial Institute is to investigate such economic products and assess their qualities. But an establishment like the Imperial Institute, though in purpose perhaps more comparable with a national botanic garden, is in scope more comparable with a natural history museum. It is generally admitted by men of science that it is desirable to include, in a natural history museum, collections illustrative of the whole field of nature throughout the globe; it is equally generally admitted by men of affairs that it is essential that an establishment like the Imperial Institute shall be prepared to investigate economic products of whatever kind available throughout the Empire. If, therefore, it be desirable that South Kensington should assemble a collection of scientific botanical exhibits complementary to the collection of economic botanical exhibits from all parts of the world, assembled at Kew, it is essential that the Imperial Institute should assemble a collection, from all parts of the Empire, of industrial and commercial botanical exhibits supplementary to the collection of economic botanical exhibits from all parts of the world assembled at Kew. But this necessity does not involve duplication of material or overlapping of work; the exhibits at Kew are specimens that must be conserved as evidence of past as well as of existing economic knowledge and practice; the exhibits at the Imperial Institute are examples that illustrate the latest advances in economic knowledge and improvements of economic practice and that must be replaced as soon as more up-to-date examples are available. There is another difference: the economic botanical exhibits at Kew, like the scientific botanical exhibits at South Kensington, have to be arranged systematically; the commercial and industrial botanical exhibits at the Imperial Institute have, like the contents of the living collections under glass at Kew, to be arranged geographically; the specimens at Kew must be grouped in accordance with the characters of the plants; the examples at the Imperial Institute in accordance with the qualities of the products. Before leaving the question of these three types of collections of botanical exhibits, the existence of which is advisable in the public interest, and the maintenance of which in connection with three distinct public institutions has been found by experience in this country to be the most effective arrangement hitherto devised, it is necessary to point out that other arrangements have been found possible. At Paris the collections which correspond with the scientific botanical exhibits at South Kensington and those which correspond with the economic botanical exhibits at Kew constitute different departments of one Natural History Museum which is itself associated with both a zoological and a botanic garden. At Calcutta, where there is a botanic garden which stands second within the Empire to the botanic garden at Kew, and at the same time an Indian Museum organized on the lines of the British Museum as a whole, the duty of displaying to the public botanical exhibits of an economic character is entrusted to the museum. The situation there is the situation that would be created here, were the contents of the museums at Kew transferred to South Kensington and those of the herbarium at South Kensington transferred to Kew, which could still, like the Calcutta garden, give its attention to the promotion of economic production, the dissemination of useful plants and, with the help of its herbarium, the prosecution of botanical survey, but would be relieved of the duty of improving the minds of visitors who wish to learn something about vegetable products.

Though it does not happen to have occurred to critics of South Kensington and Kew to recommend the amalgamation of the botanical collection of

scientific exhibits in the one establishment with that of economic exhibits in the other, this immunity has not been shared by the herbaria attached to each of these establishments. As there is no insuperable objection to placing an economic botanical collection alongside a scientific one, it seems unlikely that critics have refrained from suggesting the transfer of the economic collection at Kew to South Kensington merely because it is in the public interest to attach an economic collection to an economic establishment. As there is one obvious reason why a national botanical museum which does not happen to be associated with a botanic garden shall possess a herbarium—a museum and a botanic garden alike depend for their effective working on this item of equipment—it seems possible that the recommendation to amalgamate their herbaria, which, if adopted, must interfere with the activities either of South Kensington or of Kew, may reflect the feeling of critics subconsciously influenced by a tendency to regard administration as an end in itself rather than as a means to an end. The proposal was seriously discussed in 1858; in 1901 it was definitely recommended⁽¹⁾ "that the whole of the botanic collections at the British Museum . . . with the exception of the collections exhibited to the public, be transferred to the Royal Botanic Gardens, Kew." The main distinction between the "collections exhibited" and the contents of the herbarium at South Kensington is the circumstance that the former, like the economic exhibits at Kew, are accessible to observant visitors who appreciate the difference between the two and the values of both, whereas the latter are only accessible to scientific workers. Experience elsewhere has shown that the material economy to which the absence from a museum of an "attached" herbarium leads, affords imperfect compensation for the waste of time of museum officers which results: so far, men of affairs in this country have refrained from adopting the suggestion of men of science in this country that the herbaria at South Kensington and Kew be amalgamated. That the suggestion should be one which is confined to British botanists and mainly restricted to botanists of the metropolis seems to be due to the fact that herbaria, which in other countries are compared both with museums and with botanic gardens, are here contrasted with both. A herbarium need not be attached to or associated with either a museum or a botanic garden. Among the national botanical establishments that are not connected with botanic gardens about one-third consist of herbaria alone; among those that constitute departments of national museums at least one-half are still comparable with what the botanical department of the British Museum was from 1827 till it possessed "collections exhibited to the public." These herbaria, like many herbaria the property of private citizens in various countries, have rendered invaluable services to science, by organising and conducting floristic and economic botanical surveys, and by improving taxonomic practice. When such an independent herbarium is compared with a museum and a botanic garden we find that whereas the primary concern of a museum is the advancement, and of a botanic garden is the application of botanical knowledge, the primary concern of a herbarium is to render botanical knowledge usable. This explains why it is that while a herbarium may be an entity apart, neither a museum nor a botanic garden can advance or apply botanical knowledge effectively unless and until each possesses an attached herbarium as part of "a single foundation." Private herbaria of importance had long existed in London before Sir Hans Sloane in 1722 was at pains to convince both a museum and a botanic garden that they must possess a herbarium. If by 1778 the view was held that herbaria were of little value, this was because the owners and keepers of herbaria unattached to museums or botanic gardens were treating classification, whose object is to make natural knowledge usable, as an end in itself instead of a means to an end. The error of that view was made apparent during 1778-1820: it was because the private herbarium of the president of the Royal Society was

⁽¹⁾ By the Botanical Work Committee.

then used on behalf of the Society's Patron, that the Royal Garden at Kew throughout the period became an effective national botanic garden. It was because that private herbarium became the property of the British Museum in 1827 that this national establishment first set up a botanical section, and that the under-librarian in charge of that new section first pointed out in 1828 that the British Museum should possess a collection of botanical exhibits accessible to the public. This plea, urged again in 1835, was not acceded to on either occasion: it was not till 1847 that the museum urged its botanical under-librarian to consider the formation of such a collection.

There was doubtless as good reason for this change of attitude in 1847 as for the inability of the British Museum to sanction the formation of a public botanical collection in 1828 or in 1835: the Museum had, at least, done science one service; it had made it clear that, although Sir Hans Sloane was justified in insisting, in 1722, that a museum collection should be accompanied by and include a herbarium, any herbarium, as such, can benefit but little from connection with a collection of botanical scientific exhibits. In 1847, the under-librarian who had for 20 years been anxious to prepare such a collection, was able to show that although Sir Hans Sloane was justified in insisting, in 1722, that a botanic garden should build up a herbarium, the British Museum botanical department under his charge would benefit but little from connection with a collection of living plants. By 1847, it had become evident to those responsible for the administration of a national museum that, while a herbarium need not be connected with a museum or a botanic garden, any botanical museum must include a herbarium. The failure of Kew, after 1820, to serve as a national botanic garden, had satisfied men of science that such a garden cannot perform its duties unless provided with a herbarium: this view was accepted by men of affairs in 1841; by 1847 its justice had been amply proved. The belief that the necessity for the attachment of a herbarium to the botanical department at South Kensington as well as to the botanic garden at Kew affords proof of duplication of material, and that the devotion of both herbaria to those taxonomic tasks, the accomplishment of which renders botanical knowledge usable affords proof of overlapping of work, resembles a belief that because certain pieces of equipment are required both in the Imperial College and at the National Physical Laboratory, there is needless duplication of material in these establishments; that because the National Physical Laboratory devotes attention to the "maintenance of standards" its work overlaps that of other establishments where physical investigations are conducted. If the opinion expressed by a competent museum officer in 1871 that a great scientific herbarium was not necessary at Kew, showed some lack of appreciation of the work of a national botanic garden, the recommendation made in 1901 that the botanical department at South Kensington be deprived of its herbarium, showed insufficient regard for the duties and functions of a national museum of natural history. A botanical museum and a botanic garden must each, unless they are associated and in close proximity, possess a scientific herbarium; if a herbarium is to exist at all, it never can be too ample.

The peculiarly English practice of contrasting herbaria with fully equipped botanical establishments, which began when a herbarium that had, during 1778-1820, enabled a botanic garden to function, was transferred in 1827 to a national museum, had led some of those unfamiliar with botanical work to overlook the fact that while an academic or a private herbarium can carry out systematic and economic botanical surveys just as effectively when it stands alone as when it is attached to a national museum or a national garden, it cannot, like a museum with a collection of exhibits accessible to the public, improve the minds of visitors and cannot, like a garden, use botanical facts so as to promote economic production. On the other hand this practice of substituting contrast for comparison has led some to overlook the fact that unless both a museum and a garden be equipped

with a herbarium to render botanical knowledge usable and maintain standards, neither a museum nor a garden can advance or apply botanical knowledge effectively. This practice may help to explain why the men of affairs in charge of the British Museum displayed in 1858 an open mind as to "whether it may be expedient or otherwise to remove the botanical collections from the museum" and why the opinions of men of science on this question were so evenly divided that the state found it inexpedient to authorise a change. It may even help to explain why the Botanical Work Committee of 1901 should have reached the conclusion that a museum collection of botanical exhibits accessible to the public need not be associated with a herbarium. That committee in effect regarded the subject under discussion to be the work performed in the herbaria attached to the Natural History Museum at South Kensington and the botanic garden at Kew respectively, rather than the question whether it be desirable or otherwise to maintain a distinct botanical department in a national museum in which "the different classes of natural objects should be preserved in juxtaposition under the roof of one great building," and at the same time to maintain a national botanic garden as a centre around which may be arranged the numerous similar establishments in our colonies and dependencies, all of them capable of conferring very important benefits on commerce and of conducing essentially to colonial prosperity. That this wider question was considered by the Devonshire Commission seems clear from the recommendation of 1874, that the two botanical establishments at the British Museum and at Kew "should not be merged into one, but that both be kept in a state of efficiency and that the special scientific direction which each has spontaneously taken should be retained." At the same time that Commission gave attention also to the narrower question of the work performed in the herbaria attached to these respective establishments: it suggested further that it was desirable to have in the British Museum "a geographically arranged collection as the complement of the purely systematically arranged collections at Kew." The Devonshire Commission indicated by this suggestion that they appreciated in 1874 what the Botanical Work Committee laid emphasis upon in 1901; that "the two herbaria may be considered as duplicates the one of the other." Perhaps the Devonshire Commission, alive to the risk of criticism by conscientious observers who regard administration as an end in itself, hoped to safeguard both establishments against the charge that, because a particular item of equipment is essential to both, their maintenance therefore involves duplication of material and overlapping of work. A herbarium exists to render botanical knowledge usable; to fulfil this purpose its contents must be arranged systematically in the first instance; any geographical arrangement must be subsidiary to the basic arrangement in accordance with a recognised system. This fact being recognised, the suggestion made by the Devonshire Commission was admirable in itself, though less happy in its application; the purpose of Kew being to apply botanical knowledge on behalf of the Empire, there had perforce to be there already such a geographical arrangement as the Commission desired; the purpose of South Kensington being to advance botanical knowledge, a geographical arrangement, though it may be followed, cannot be described as necessary. Both herbaria therefore have adopted the method most beneficial to botanical science and to national needs; they have adopted the suggestion made in 1874 but have reversed its incidence. By observing the spirit, but violating the letter of that suggestion, both herbaria have done what was most to the public interest. The Botanical Work Committee of 1901, instead of commending both for having "done the state some service", has used what they actually did as a reason for pointing out, what is quite true, that one of "the objects which the Devonshire Commission had in view when it recommended the maintenance of both establishments" had not been attained.

Men of affairs, now that a century has passed since these curious controversies began, at last have

definitely indicated to the State that the distinction between the botanical department of a national museum and a botanic garden is to be found in the purpose their existence and their work subserve, not in the details of the work they accomplish: "Broadly it may be said that Kew is devoted in the first instance to (Imperial and) economic interests and research, while the department of botany in the Natural History Museum is concerned mainly with research in pure science (and specially with the study of the flora of Europe and other parts of the world not dealt with by Kew)." If acquaintance with the work of both establishments and of other similar establishments elsewhere extending over half-a-century be an adequate excuse for comment on this passage, permission might very respectfully be sought to suggest that it would be desirable to omit the words within brackets; not because they are incorrect but because they may give rise to misapprehension. It is the case that the first concern of Kew is to apply botanical knowledge on behalf of every commercial and industrial interest throughout the Empire, but it is also the case that the fulfilment of this duty involves an obligation to be acquainted with the vegetation of all other parts of the world. A national botanic garden cannot, like an Imperial Institute, confine its attention to the properties and value of economic products obtained as the result of exploitation or cultivation from somewhere within the Empire; it must be prepared to aid the Empire by indicating the existence and bringing about the introduction of economic exotics to suitable parts of our overseas possessions. As instances of this particular activity on the part of a botanic garden may be cited the introduction of "sea island cotton" to Georgia by the Chelsea "physic garden" before Kew first was used as a botanic garden; the introduction from the South Seas to the West Indies of the "bread-fruit" during the first phase of utility of Kew; the introduction of "tea" from China to India, in which Chelsea⁽¹⁾ played an indirect but important part, after Kew had ceased to be a botanic garden; when Kew had regained the position of which it was deprived in 1820, the introduction, among many other similar achievements, of "cinchona" from the Andes and "rubber" from Brazil to our East Indian possessions.

The remark which follows the definition of the two establishments: "The frontiers of study in the case of the two herbaria, however, are not very clearly defined," shows those acquainted with the facts how difficult it is to shake off the impression induced by the prolonged controversy due to the accidental conversion in 1827 of a particular private herbarium, voluntarily used as an annex to a botanic garden during 1778-1820, into the botanical department of a natural history museum. It has been seen what followed the well-meant but unsuccessful attempt to delimit the frontiers of study of the two herbaria in 1874. The report of the Botanical Work Committee of 1901 has described the routine duty of the staff, "in the case of each collection," as identical: this being so, there can be no delimitation of frontiers. Though the work other than routine duty in the two herbaria may differ, this only means that a museum may set its herbarium staff tasks different from those a garden asks its herbarium staff to undertake: the methods of each herbarium are the same. What is apt to be overlooked is that the scope of the work of a botanical museum and a botanic garden is as identical as the routine duty of the herbaria attached to each: a museum and a garden alike must take cognisance of all that is known in every branch of botanical science: this being the case, attempts to delimit frontiers are here as idle as attempts to do so in the herbaria attached to each. What makes the maintenance of both a botanical museum and a botanic garden so important to the state is a consideration only indirectly related to the problems they investigate and quite unconnected with the method of investigation pursued. The interests of a museum are primarily scientific; those of a botanic garden are

primarily economic; the former hopes to advance, the latter tries to apply natural knowledge. The difference between the two is one of outlook, it is in the public interest to maintain both since this gives assurance that, even when engaged in the investigation of an identical problem, a museum and a garden must of necessity regard that problem from different angles and consider it from distinct and equally important standpoints. Yet neither a museum nor a garden can command success without the disinterested help of a herbarium; unless the museum and the garden concerned happen to be associated in "a single foundation," each must possess an attached herbarium.

The recommendation of the Botanical Work Committee of 1901 that the botanical department of the Natural History Museum be reduced to a collection of scientific exhibits accessible to the public, and that the herbarium at present attached to that collection be transferred to Kew, though apparently at variance with, in reality confirms what has been said. It was admitted that the botanical collection left at South Kensington to improve the minds of visitors to the Natural History Museum must require the help of a herbarium; it was suggested that the assistance necessary be obtained at Kew. The adoption of this suggestion would entail renunciation by the botanical department at South Kensington of the task of advancing natural knowledge which is normally the primary concern of a natural history museum. The arrangement recommended in 1901 for South Kensington prevails elsewhere: ("experience in establishments where it exists shows that it fulfils quite well the secondary museum purpose of "improving the minds" of visitors, but shows also that it "is the cause of a scientific waste" so far as the time of museum officers is concerned.

Among the reasons advanced in support of the 1901 recommendation are the facts that the contents of the herbaria at South Kensington and Kew are duplicates of one of the other; that the routine duties of the officers of both are identical. If the first statement be strictly accurate, it affords unimpeachable testimony that the keepers of the South Kensington botanical department and the directors of the botanic garden at Kew have taken due care to render both establishments as efficient as the "economy" of each would permit. The truth of the second statement goes without saying: a herbarium is a herbarium; herbarium study is herbarium study. These facts, however, satisfactory as they should be to those familiar with the organisation of a museum or a botanic garden, led the members of the Botanical Work Committee of 1901 to reach the conclusion that, because both establishments are equipped with herbaria, they were chargeable with extravagant duplication of material and of work. Seeing that the botanical department in the natural history museum is concerned mainly with research in pure science, while Kew is devoted in the first instance to economic interests and research, it seems permissible to hope that the charge of duplication of work, brought against the two establishments was meant to apply only to the routine work of their respective herbaria: what renders it doubtful whether this was all the Committee intended, is the fact that the recommendation made in 1901 must, if accepted by the State, have materially diminished the capacity of the South Kensington department of botany to fulfil the primary duty of a national museum by advancing natural knowledge.

As regards the duplication of material the report of the Botanical Work Committee states that: "From the manner in which the two collections have grown up it is natural that very many of the specimens contained in the one collection are exact and undoubted duplicates of specimens contained in the other collection. It may be noted that the question of "duplicates" is a vexed one among

(1) by sparing the services of Robert Fortune.

(1) e.g., Calcutta.

botanists; opinions may vary in respect to a particular specimen, whether it is or it is not a duplicate of another specimen, and may vary as to the extent to which so-called duplicates ought to be retained. But making every allowance for such difference of opinions it may with safety be asserted that the two collections contain a very large number of duplicates which, were the two collections merged into one, could serve no scientific purpose, and would certainly not be retained." The facts mentioned in this able argument are used in a fashion that is more forensic than scientific. The specimens of organisms known to naturalists under the technical designation "duplicates" or "doublets" are here treated in the first instance as if they were comparable with the "exact and undoubted duplicates" familiar to expert students of artifacts like books, coins, medals, even postage stamps. Having endeavoured to convey this impression, it is admitted that the question of "duplicates" is a vexed one and that the "duplicates" of the naturalist are only "duplicates" so-called, but no explanation is offered as to what renders the consideration of these so-called duplicates a vexed question that justifies "difference of opinions." These so-called duplicates in herbaria must either be specimens derived from the same individual plant, or consist of distinct entire plants or parts of distinct plants. In the case of two "duplicate" specimens derived from the same plant it is clear that they cannot be "exact and undoubted duplicates" comparable with the duplicates met with among artifacts. In the case of two "duplicate" specimens derived from distinct plants, the occurrence of exact and undoubted duplicates is not impossible, but experience suggests that the frequency with which they are likely to occur must be comparable with the frequency of the occurrence of identical twins in the human species, with infinitely less likelihood of evidence as to the relationship. The assumption, for it is no more, that many of these so-called duplicates would cease to serve any scientific purpose, were the two collections merged into one, is in reality valuable evidence that, so long as the two collections are separate, it is of the utmost scientific consequence that these duplicates should be present in both. This assumption is made to serve as "an argument against the two collections being maintained as they are at present and in favour of some form of union of the two." It is an assumption not unnatural in men of science interested in the study of animals and plants as vital mechanisms, but is one that no conscientious student of plants and animals as living organisms is at all likely to accept.

The Royal Society has given attention to the recommendations of the Botanical Work Committee of 1901 from the point of view of the effect of the transfer to Kew of the botanical collection of the Natural History Museum, on the convenience of research workers and students, and has already submitted certain considerations to the Royal Commission. In the remarks now offered it has therefore been endeavoured to avoid any allusion to this academic consideration and to deal rather with considerations connected with the scientific and economic work of the establishments themselves. The value of both to the nation and the Empire has been felt to be of even greater moment than the convenience of a particular type of citizen. The considerations submitted by the Royal Society with regard to the latter question meet so fully the case connected with the former that there is nothing to alter and little to add to what these contain.

That little is to express a hope that it may be found possible to continue to adopt the recommendation made by the Devonshire Commission in 1874 and that it may never be necessary to adopt that made by the Botanical Work Committee of 1901. When the former recommendation was made academic interest had not yet become concentrated on the study of the plant as a vital mechanism; when the latter was made academic interest in plants as organisms had become largely inhibited. If it was to the public interest that the State refused to act on the

recommendation made in 1901 it is more necessary than ever to ensure the continued existence of two national establishments, both mindful of the fact that the study of the characters and qualities of plants as organisms is more important than ever, one of them inspired with the desire to advance, the other making it its main concern to apply botanical knowledge.

D. PRAIN.

- 20th May, 1929.

LETTER ADDRESSED TO THE CHAIRMAN—IN ANSWER TO A PERSONAL LETTER FROM HIM—BY DR. F. SCHMIDT DEGENER, DIRECTOR OF THE RIJKSMUSEUM, AMSTERDAM, RELATIVE TO THE GENERAL ASPECT AND CHARACTER OF THE BRITISH INSTITUTIONS.

DEAR LORD D'ABERNON,

The many occupations involved in the participation of the Dutch Museums in the recent Exhibition at Burlington House, prevented me from sending an earlier reply to your letter of January, 1929.

To judge the system by which your galleries are administered this is, unto a foreign mind, a difficult, if not impossible task: one only can say that in its results your way of managing the public collections is very satisfactory. The English Museums form a large part of the European patrimony, and therefore their increase interests also the Continent and many of your recent acquisitions, especially those of the National Gallery, met with universal approbation. A good acquisition does not merely augment the number of the exhibits, it broadens the significance of the whole. Such were, to mention only the National Gallery, which comes first into my field of observation, the Pieter Brueghel, the Lucas van Leyden and the Hercules Seghers. Yet more essential for the prosperity of a gallery than rich bequests or important additions, is the spirit of the public and the extent of their sympathy. To preserve this sympathy, to meet it in the right way is more urgent than to discover the right balance of power between Trustees and Director, put by chance or by tradition in their place of authority. The general, deeply rooted sympathy for those institutions as the British Museum, the Victoria and Albert and the National Gallery, is the thing I admire most in your country. Of course, I admire moreover the tremendously rich contents of your museums—great riches however may prove dangerous because soon they will become chaotic. The feeble point of your galleries is their extreme overcrowding. The first duty of museums authorities is to protect the sound and simple mind of the general public and not to bewilder the larger part of the visitors in throwing before them pêle-mêle every kind of impression and every degree of quality.

Chronology, moderated by synoptic divisions into schools, is the logical rule to which every gallery ought to obey. Selection is the second necessary thing, selection exercised in regard to your public whose attention needs more the "vivifying" than the merely interesting. The third thing is taste. Taste is indispensable to create that harmonious and quiet atmosphere which only allows intercourse with works of art. Taste has to be dominant in the distribution of works of art and in the choice of frames, cases and pedestals, in the variety of backgrounds and wall-coverings. In fact my ideal would be a rather large museum, chronologically arranged, chosen from things really pregnant and significant, placed in such a way that the chief accents fall always on the important—a museum expanding before the onlooking eyes its own story: if the help may be used of a printed guide or an explaining official, this never ought to be a necessity. One can imagine such diversity of succeeding periods that even the ordinary visitor would not feel tired after having walked through the long suite of these rooms, gathering strong impressions from beautiful things, the exhibits not suffering from each other's neighbourhood and the whole in a simple and certainly not over-precious setting.

There lately has been much pleading for smaller museums. It is the bad arrangement of the very large ones which created this vogue of the intimate. We can understand the call for more circumscribed aesthetic pleasure if so many have to pay their longing after beauty with the penalty of a headache.

As to the National Gallery, Trafalgar Square, the outsider may consider it rather a national problem than a national gallery. The succession of the rooms, their dimensions and the absence of side-lighted cabinets make the problem a very difficult one. Here is a vast need of space for proper display. I presume that the possibilities of extension are considerable, but a grave responsibility is waiting for those who judge and execute. From the solution of this question the future ascendancy of the National Gallery on the art-loving public will chiefly depend.

For the great European galleries such as the Louvre the Prado, the Ermitage, arrangement and distribution are far more important than regular acquisitions, how glorious they may be. The improvement of the Prado and the Brera in these last years have made these galleries more accessible and enjoyable to the general public. It is for the general public and the increase of its sympathy, the museum director ought to care. Let it be said without paradox, but he likes the uninstructed and even those who may seem unintelligent. The latter are attractive because to them a work of art is a thing to be enjoyed in a simple and a human way. Pictures were never painted to be objects of study. The general public possess that kind of objectivity we all knew once, and which a few of us hope, even after thirty years of study, to enjoy again some day.

You ask me, dear Lord D'Abernon, to draw out what I consider as the strong and weak points in your museums and galleries in general. Implicitly this has been done by the above considerations. Your strong points are your acquisitions, these being nearly always things of high quality. Your weak points are selection and display. More of the historical and aesthetical order in your national museums will bring them into closer contact with the public. Give the works of art leave to be eloquent in their own way and they will be understood by large numbers; this will be more effective than any guide or any lecturing or preaching. Your strongest point is your British public. They have in face of the exhibits a reverence one seldom meets on the Continent. They are ready not to study things but to enjoy them.

As to the Commission of Advice your letter alludes to, the Dutch Minister of Education, Arts and Sciences wanted that body for his own enlightenment. It gives its opinion only when asked. It proves its utility as soon as the Minister has to decide between the interests of several museums. It is composed by two University Professors, four Museum directors of quite dissimilar departments, one Artist and one Official of the Government. Being myself a member of this Commission, it may be allowed to say that as yet we have no reason to be proud of our achievements. Of course such a body may do different work in other countries and under other circumstances. In Holland where your Institution of Trustees is practically unknown, this Commission may help the Cabinet Minister to objective advice. In countries where many Commissions are flowering, it simply may mean a Commission more and nothing else.

I am, dear Lord D'Abernon,

Sincerely yours,

F. SCHMIDT DEGENER.

Amsterdam,

April 10th, 1929.

MEMORANDUM (1) ON A MUSEUM OF FAR EASTERN ART AND ARCHAEOLOGY, (2) ON RECRUITING AND MAINTAINING MUSEUM PERSONNEL, FURNISHED AT THE INVITATION OF THE CHAIRMAN BY MR. W. PERCEVAL YETTS, MEMBER OF THE GOVERNING BODY OF THE SCHOOL OF ORIENTAL STUDIES.

(1) THE PROJECT OF A MUSEUM OF FAR EASTERN ART AND ARCHAEOLOGY.

Need for greater specialisation is one of the most urgent problems of museum organisation in London. Rapid accumulation of material, largely augmented by conditional gifts, has inevitably led to confusion and overlapping. In the absence of a unifying system, the primary aims of the various institutions have become somewhat obscured.

An ideal reform would be to review the activities of these institutions with the object of deciding the main purpose which each should most usefully serve. A definite understanding concerning this fundamental principle would prevent future competition and unnecessary overlapping. At the same time all public collections should be regarded as a common fund, from which redistribution of material should be made, according to the scope assigned to each museum unit.

Such a Utopian scheme would involve so vast an upheaval and expenditure that it may hardly be put forward as practicable unless large sums be forthcoming from patriotic donors. So far as can be seen at present, realisation of the ideal must come by stages. In this belief, I confine my suggestion to one unit which seems to call for special consideration and also to offer most readily an opportunity of taking a first step towards general museum re-organisation.

A central Oriental Museum, completely representative of the national museum resources, is a project likely to claim universal approval in theory. The interests of India, for instance, demand a radical reform and consolidation of public collections related to that country; but here I limit myself to a cultural group with which I am more familiar, and which, as I have said, requires our immediate attention.

Beyond doubt collections in this country, both public and private, are signally rich in material from the Far East. I take the "Far East" to include cultures grouped round the major civilisation of China; without attempting a more specific connotation. At any rate, the term would be understood to embrace China, Japan, Corea and the finds of Sir Aurel Stein in Central Asia. Our national interests are closely bound up with the Far East. Burma and the colonies of Hong Kong and Straits Settlements have large Chinese populations, and Chinese are flocking to the Malay States in increasing numbers. Our connections, both political and commercial, with China and Japan are of long standing; and the present trend of events in China calls urgently for a widening in our knowledge of that country's ancient and great civilisation, if we are to co-operate with sympathetic understanding in the fulfilment of her aspirations. Ancient cultural communications between India and the Far East stress the plea for fuller opportunities for Far Eastern studies, and the fact is to be noted that early inter-relations between our own Mediterranean civilisation and that of China are becoming more and more apparent.

These are weighty arguments in favour of establishing a new museum unit of Far Eastern Art and Archaeology, and the case is strengthened by the fact that public interest in this sphere is great and

steadily growing. Moreover, owing to restriction of space and existing systems of arrangement, most of the material in the national collections is either withheld from view, or separated among exhibits belonging to other cultures. Especially to be regretted is the lack of means to show the Stein Collection. Thus the public is denied a comprehensive acquaintance with their rich collections manifesting Far Eastern civilisation.

A further plea for the establishment of this new museum, or new department of an existing museum, is based on the belief that the project is one of manageable proportions. In other words, it might, I think, be brought about without excessive expenditure and radical dislocation of present conditions. It would pave the way to realisation of the Utopian vision of a great national Oriental Museum.

(2) SHORTCOMINGS OF PRESENT SYSTEM OF RECRUITING AND MAINTAINING MUSEUM PERSONNEL.

1. Opportunities of museum service as a career not generally known.
2. Though some vacancies are, I believe, advertised, some are made on private nomination without advertisement.
3. No organised scheme for training younger men to fill future vacancies.
4. The fact that the staff of each museum is (practically) confined to service in that museum narrows both individual ambition and the choice of officials to fill particular posts. Retirements and casualties may necessitate a general readjustment of personnel—experts being moved from their own departments to others where they take up fresh lines of study. Margin for wastage is insufficient.
5. No regulated and certain reward is given to those who through their own enterprise and industry acquire specialised knowledge, e.g., languages such as Chinese and Japanese.
6. Shortage of staff precludes full opportunities of travel for purposes of visiting other museums and the countries whose cultures are the special concern of certain officials.

Suggestions.

A. That attention of the public be more fully drawn to the museum service, with a view to obtaining more candidates and greater competition.

B. Institution of a body of museum attachés would provide a pool from which appointments on the permanent staff might be made and temporary employment given whenever members of the regular staff are absent and outside help is needed. Attachés would be young men who on leaving a university are willing to spend several years as student supernumeraries of the museum staffs, or they might be undergraduates whose association with a museum would form part of their studies, if teaching bodies were to start courses designed to prepare students for museum duties. They would enjoy the advantages of close contact with the permanent officials and ready access to the resources of the museum. Some payment might be made to them for services in giving popular lectures while demonstrating museum exhibits, and for work done as emergency acting staff. Such payments would be small, and the main attractions would be prospects of a permanent appointment when a vacancy occurs, opportunities for study, and the prestige attaching to the position. A permanent salaried post being the chief objective of most young men, the limited prospects offered by the British and Victoria and Albert Museums would fail to satisfy the attachés, unless the scope of the scheme were widened to include the principal museums throughout the country (and

elsewhere). Details of such an arrangement could be formulated only after local information had been gathered; but the obstacles would not seem insuperable. At any rate, it would be a step towards the unification of museums, which must be the tendency of the future.

The advantages of a general pool of museum attachés or expectant officials would be many:—

(1) A greater number of likely candidates would be attracted to the museum service.

(2) The time spent by attachés under the observation of permanent officials would give ample opportunity for the museum authorities to make satisfactory selection. Also it would allow the attachés themselves to decide whether the calling as a permanent career suits them.

(3) The presence of attachés, encouraged to specialise in accordance with an organised scheme devised to meet the future requirements of the museums, would obviate the present awkward shortage when both expected and unexpected vacancies occur.

(4) Some provision, perhaps in the way of travelling scholarships or temporary appointments to our embassies or legations, would enable attachés to gain that local knowledge which is so important to curators concerned with foreign cultures—an opportunity often denied permanent officials under existing conditions.

(5) Attachés would be able to gain direct knowledge of languages, either at schools of languages or in countries where the languages are spoken. I refer especially to those, such as Chinese and Japanese, which demand long and arduous study.

(6) Technical rudiments of various handicrafts, such as ceramics and metalwork, and elementary chemistry as regards the restoration of antiquities and the detection of counterfeits, might be learnt by attachés—the former at places where the crafts are practised, the latter at some laboratory such as that of the British Museum.

C. Individual enterprise in acquiring languages and other special knowledge, beyond the ordinary qualifications required of a museum official, should be rewarded with extra pay when such special attainments are necessary for the performance of official duties. A system of this kind would be comparable to interpreterships and other recognised grades of extra proficiency in several of the public services. It would obviate the injustice at present existing in those cases where specially qualified officials cannot, for departmental reasons, be given the promotion which their quality deserves. Indeed, the extra pay might be calculated in relation to rank and length of service, so that certain maximum rates of pay should not be exceeded. This suggested system of extra pay need not, I think, involve a large increase of expenditure, while it would undoubtedly encourage higher proficiency and enterprise.

D. The question of interchange among the personnel of different museums should be explored. Prospects of interchange would offer new opportunities to the ambitious, and lessen the lethargy which the present system of comparatively small isolated units, with restricted chances of promotion, tends to foster. Interchange would help to unify the museum resources of this country by creating a common fund. An essential condition would be preservation of individual pension or superannuation rights. Such preservation should offer no great difficulty, since it has been found feasible among professors and other officials employed by independent bodies throughout the country.

W. PERCEVAL YETTS.

12th July, 1929.

SUMMARY OF INFORMATION RECEIVED FROM THE DOMINIONS, INDIA AND CERTAIN COLONIES.

In order to obtain information respecting the main collections within the Empire, arrangements were made by the Commission for the following Questionnaire to be circulated by the Dominions Office, the Colonial Office and the India Office. The information received in reply has been collated in the following pages.*

QUESTIONNAIRE.

1. List of Collections, Artistic, Scientific and Literary, covered by the replies. These should include only Collections which derive the whole or a substantial portion of their funds from Government (whether Dominion or State) sources and is not intended to include municipal or private collections.

2. Administration. How are the governing bodies of the different Collections appointed? Is any general co-ordinating control exercised over the Collections? If so, what is its nature?

3. Loans and exchanges. What powers do the authorities of each Collection possess as regards the loan of exhibits to other Collections, whether Imperial or foreign? What view is held on the question of reciprocal loans and exchanges as between the Collections of Great Britain and the Dominions? Is it found that pictures acquired in this country or from Continental Europe suffer in any way as a result of their transport?

4. Public Interest. What steps are taken in the Dominions to stimulate public interest in the Collections?

5. Educational Aspects. To what extent and in what way are the Collections connected with public education?

6. Admission Fees, Hours, etc. What is the practice as regards charges (if any) for admission to the Collections, hours and days of opening?

AUSTRALIA.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.†

The Commonwealth Government.

In 1911 the Commonwealth Government established a Committee known as the Commonwealth Historic Memorials Committee for the purpose of acquiring portraits for permanent record of Governors-General, Prime Ministers, Presidents of the Senate and Speakers of the House of Representatives, and also portraits of certain Australians who were famous in the realms of politics, art, literature and science. This Committee has secured a considerable number of portraits and these are at present on exhibition in King's Hall, Parliament House, Canberra. It is proposed that this collection shall form the nucleus of a National Portrait Gallery which will ultimately be established in the Federal Capital.

Queensland.

The Queensland Museum, Brisbane.

The Queensland Museum is essentially one of Natural History, special prominence being given to the Australian fauna, but some space is utilised for objects of historical and general interest. A relatively large collection of vertebrate fossils is exhibited, and coloured and bleached corals from the Great Barrier Reef form an attractive section. The Australian and Papuan ethnological collections are of special importance. The flora of the State is illustrated by a series of water-colours by Ellis Rowan. Apart from fossil plants, no botanical specimens are kept; the State Herbarium is in charge of the Government Botanist at the Botanic Gardens.

* The paragraphs of each reply follow the order given in the Questionnaire.

† The reply furnished by the Government of New South Wales was received when this volume was in press and is printed separately on p. 190.

South Australia.

The Public Library (including an Archives Department), Museum, and Art Gallery, Adelaide.

Western Australia.

The Public Library, Museum, and Art Gallery, Perth.

The Library contains about 150,000 volumes. The Museum is at present practically restricted to natural history, but has the beginnings of a technological collection. The Art Gallery contains oils and water colours, etc., sculpture (principally casts), ceramics, metal work, coins, glassware, textiles and general arts and crafts.

Tasmania.

The Tasmanian Museum and Art Gallery, Hobart.

Victoria.

The Public Library, Museums and National Gallery of Victoria, Melbourne.

The Museums referred to are the Natural History Museum and the Industrial and Technological Museum. The National Gallery includes paintings, sculpture, objects of art and antiquities. All the collections are housed on about five acres of land near the centre of the city of Melbourne, and the buildings are so constructed as to provide for communication from one collection to another. The land, buildings and collections are vested in a corporation styled "The Trustees of the Public Library, Museums and National Gallery of Victoria." A sum of about £50,000 per annum is provided by the Government of Victoria for salaries and expenses. Of this sum about £10,000 is available for purchases for the Library, and about £1,000 for purchases for the Museums. A sum of about £28,000 per annum is provided by the will of the late Alfred Felton for the purchase of paintings, sculpture, objects of art and antiquities. Under the Will this sum is expended by the joint action of (1) a committee, provision for the appointment of which is made by the will, and (2) the Trustees of the National Gallery of Victoria; but, on the purchase being completed, the paintings, etc., are to be exhibited in the National Gallery.

There are in the Public Library, which is housed in a lofty building, topped by a dome, 352,000 books, and additions are made at the rate of about 11,000 volumes a year. All the volumes are classified under the Dewey Decimal System, and catalogues on cards on the dictionary principle. There is a large collection of bound newspapers, which is housed in the ground floor of the Library building. An historical collection illustrative of the settlement and development of Australia, and especially of Victoria, is displayed in an adjacent gallery.

The Museum of Natural History, originally at the University of Melbourne, was re-arranged and added to some years ago under the control of the Honorary Director, Sir Walter Baldwin Spencer, and now contains an ethnological collection of over 37,000 specimens, mainly from Australasia and the Pacific Islands. In the zoological collection the total number of specimens now registered is 81,765.

The Industrial and Technological Museum contains, in particular, a large and instructive series of engineering exhibits, including a number of working models, sectionized to show the principles and details of construction.

The National Gallery has available for display about 800 oil paintings, including a Jan van Eyck, a Tintoretto, a Memling, a Titian, a Van Dyck, a Turner and a Raeburn. As stated later, some pictures are lent to public and educational bodies in Victoria.

Modern sculpture is represented by examples of Rodin, Gilbert, Derwent Wood and Mackennal. In the Print Department there is a large number of etchings and engravings, including examples of the

best work of Rembrandt and Durer. The collection of ceramics, furniture, glass, and silver is large, while the Coin Room is becoming an important feature of the Institution.

2. ADMINISTRATION.

Queensland.

The Queensland Museum is in charge of a Director and is a Sub-Department of the Chief Secretary's Department. The Minister and the Under Secretary constitute the governing body. The Museum is entirely supported by Government funds, for which provision is made each year on the Estimates. Many valuable specimens are received as donations from the general public. Certain members of the University staff assist as specialists in an honorary capacity.

South Australia.

The collections are jointly administered by the Board of Governors of the Public Library, Museum, and Art Gallery of South Australia, a corporate body established by Act of Parliament and elected annually by various learned bodies, with five Government nominees. Co-ordinating control of the collections is exercised by the Board; departmental matters are dealt with by Committees appointed by the Board from its own members, but their proceedings are subject to approval by the Board.

Western Australia.

The Public Library, Museum and Art Gallery derives the whole of its revenue from annual parliamentary grant and has no source of income apart from that. The Institution is controlled by Act of Parliament, and is vested in Trustees, twelve of whom are appointed by the Governor in Council, and two are co-opted. The land, buildings and collections are vested in the Trustees under the Act. The whole Institution is under the administration of an officer termed the General Secretary and Chief Librarian, with Curators in charge of each different section.

Tasmania.

The Tasmanian Museum and Art Gallery derives the whole of its funds from Government sources. The Museum was founded originally by the Royal Society of Tasmania in 1843. The collections, together with the housing, care, and upkeep, became too great a responsibility for the Society and in 1885 the Museum was given back by the Society to the State. In recognition of its services the Society has been given the use of rooms in the Museum buildings for its Library and meetings; and also the Council of the Society elects annually six of its members to act as Trustees of the Tasmanian Museum. The six Trustees, together with one trustee appointed directly by the Government, have the control of the Museum vested in them. The general control of the Museum is in the hands of the Director, who also acts as Secretary to the Trust and forms the connecting link between the Trust and the Staff—which is divided into three divisions, namely (1) scientific, (2) library and clerical (3) general.

Victoria.

The Victorian Libraries Act provides:—

"For the government of the Public Library, Museums and National Gallery of Victoria, there shall be not less than fifteen trustees, nor more than eighteen, who shall from time to time be appointed and removed by the Governor in Council."

In addition to the five acres of land referred to previously the Trustees are empowered to acquire other land, but so far have not done so. With the approval of the Governor in Council the Trustees may sell, exchange and convert into money and deliver any part of the books, works of art, objects of natural history, industrial collections, etc., and may make donations of any part thereof, and may lend to members of the public books from any lending library established by the Trustees.

There is, corresponding to a provision in the English Copyright Act, a legislative provision for the delivery (within two months of publication) at the Public Library in Melbourne of a copy of every book first published in Victoria. In this legislative provision, as in England "book" has a defined extended meaning. The Trustees are empowered to make rules as to the management of the affairs of the corporation or its separate departments. The Trustees are bound to forward annually a report and statement of accounts to the Chief Secretary of Victoria.

With the exception of three officers on the staff of the National Gallery (the Director, the Master of the School of Drawing and the Assistant Instructor in Drawing, who are part-time officers) all the members of the staff are under the Public Service Act of Victoria. The Chief Librarian and Secretary "has general direction and supervision of the whole of the work of the Institution" (extract from the Public Service list).

3. LOANS AND EXCHANGES.

Queensland.

When suitable duplicates are available and reciprocal advantages are obvious, exchanges are made with Australian and Overseas Museums and Universities. Unless the circumstances are very exceptional, exchanges are not made with private individuals. Series of duplicates have been given to several school museums.

Hearty appreciation is expressed of the valuable publications received from Learned Societies, Museums and Universities. It should be emphasised that much of the work done in outlying centres, such as Brisbane, would be impossible were it not for the literature which is generously sent in exchange for the Queensland Museum Memoirs, which do not form a commensurate return for the publications of larger institutions.

South Australia.

The Board of Governors is empowered by the Act to lend or exchange material contained in the collections under its control; subject, in case of the exchange of any picture or other work of art, to the consent of His Excellency the Governor of South Australia.

Nothing has hitherto been heard (in South Australia) of "reciprocal loans and exchanges between the collections of Great Britain and the Dominions." However, the following paragraph from a Report made by the President of the Board (Mr. S. Talbot Smith) to the South Australian Government early in 1928, on his return from a visit to the United Kingdom, may be considered relevant—"It was impossible not to be struck by the wasteful holding of art treasures in the mass. At the Tate Galley, for instance, one becomes really wearied by the profusion of whole rooms full of Turner's work; and there are yet many drawings not exhibited. The same is true, in Birmingham, of Burne-Jones and David Cox. When one considers the value to our collection of one or two typical examples of each master, one wonders whether the authorities could somehow be induced to make, out of their wealth, a gift that could not possibly be missed. As it happens, the Curator just appointed at Birmingham is Mr. Kaines Smith, Adelaide-born, and still closely associated with leading citizens of our own, so that approach in this case would be specially easy."

About 30 years ago exchanges of pictures were arranged, for a year or two, with the National Galleries in Melbourne and Sydney.

The Board has not found that pictures purchased on its behalf in Great Britain or Continental Europe have suffered in transit to Adelaide; although on one sole occasion recently a painting which had been sent to London for restoration, and re-backed while there, suffered considerably from mould as a result of its journey through the tropics. This was possibly due to the picture having been packed before the

adhesive used in the re-backing process was thoroughly dry.

Western Australia.

The question of loans and exchanges is not specifically referred to in the Act, but the powers of the Trustees are regarded as being sufficiently wide to cover the question, and there is no doubt it would be the policy of the Trustees to encourage that phase of the work, although the collections are not at present large enough to be able to offer a great deal in exchange.

Pictures acquired in Great Britain or Europe have not in any case suffered the slightest damage in transit to Western Australia.

Tasmania.

The Trustees have full power as regards loans and exchanges, and except in exceptional cases, these are dealt with by the Director as part of the routine work of the institution. Owing to cost of transport, etc., there has not been a large amount of exchange loan collections between this institution and those of Great Britain, but the Tasmanian Museum has placed on loan on several occasions collections for display at Empire Exhibitions, etc., and the question of danger of transport, etc., is undoubtedly a matter to be given serious consideration.

Victoria.

The powers given by the Legislature to the Trustees are set out under reply 2.

The practice is set out hereunder.

Books.—In the case of the Reference Library books are lent to the State public libraries or university libraries for the use of students or research workers. From the Lending Library any resident of Victoria can borrow books, a ratepayer on his own application and any other person having reached the age of fifteen years on a guaranty signed by a ratepayer.

Pictures.—Occasionally pictures have been lent to exhibitions in England, but the question of reciprocal loans and exchanges outside of Australia has not been considered in Melbourne hitherto. If any suggestion of this kind is made the authorities here will be pleased to discuss it.

In connection with this suggestion it may be stated that as a considerable part of the large sum available from the Felton Bequest already mentioned is used for the purchase of pictures, sculpture and objects of art in England, the Trustees, with the concurrence of the authorities under the Felton Trust, will, in future, no doubt, as has been done in the past, be able to have many works of art exhibited in England prior to their shipment to Victoria.

From a Dominions point of view it would be very advantageous if a scheme could be evolved whereby the heads of the various museums and galleries in London would help the overseas institutions to build up their collections by referring to them works of art worthy of acquisition offered for sale, but not required, in England. It would be many years before the authorities here will be able to provide a staff capable of coping with this work, and it would be very helpful if they were able to obtain such assistance from time to time. It would also be very beneficial if arrangements could be made for the sale of duplicate representative museum pieces to the Dominion institutions.

Though the experience in Victoria is considerable there is no record of a picture having suffered during transit from England to Australia or vice versa, although both oil paintings and water colour drawings have been carried by sea since 1864 at all seasons of the year. Very occasionally damage has occurred during conveyance by railway to and from inland towns.

Loans of pictures are made to "approved public or educational bodies" in Victoria. It is intended to extend this system in the near future. From 1894 to 1897 an exchange of pictures was maintained

between the galleries in Melbourne, Sydney and Adelaide. This idea originated in a time of financial stress when no money was available for the purchase of works of art. It was thought that this interchange, by providing different pictures from time to time, would promote public interest in the galleries.

4. PUBLIC INTEREST.

Queensland.

Gallery exhibits are made as attractive as possible, and public interest is frequently stimulated by newspaper reports. The registered annual attendance for several years has exceeded 100,000. Considerable interest is taken in Queensland in natural history, and we are perhaps fortunate in having a local fauna which is in some ways unique.

South Australia.

Beyond making publicly known, through the press, any special gifts and bequests, and drawing attention to displays of topical or special interest from time to time, no particular steps are taken to stimulate public interest in the Collections. Regarding the Archives, however, no opportunity is missed of making direct personal appeals to persons and institutions known to have documents or records suitable for inclusion therein. A special Act of Parliament prohibits the destruction of any public documents without reference to the Board, which has the right to take them over for inclusion in the Archives.

Western Australia.

The Institution as a whole is visited by about 350,000 persons every year. In the Public Library interest is stimulated by open access to the shelves, and in the Museum by assistance given to the public on all matters relating to the natural history of Western Australia.

Tasmania.

The Tasmanian Museum, together with several institutions has entered into an agreement with the Australian Museum, Sydney, for the publication of a magazine in order to stimulate public interest in the national collections and economic matters of natural history work generally. As regards the art side, beyond occasional exhibitions, very little has been done mainly owing to the lack of funds for this purpose.

Victoria.

Since 1870 it has been the practice for a series of evening lectures to be delivered in the institution. In 1925 guide lectures on Saturday afternoons were instituted. At the present time two guide lecturers are employed to conduct individuals and parties of school children around the various sections of the institution. Saturday afternoon lectures are also given.

Important additions to the Public Library are displayed in a special show case in the Reading Room, and the rarest works in the collection are continuously on view, and may be inspected under supervision.

Attractive tea and refreshment rooms are situated under one of the galleries for the staff and visitors, and are largely patronised.

It is expected that in the near future extensive additions will be made to the buildings, which will enable the collections to be better displayed. The funds for these additions will be, in part, provided by moneys bequeathed to the Institution.

5. EDUCATIONAL ASPECTS.

Queensland.

Selected Museum exhibits are occasionally utilised by University lecturers, by teachers from primary and secondary schools, and by students. The Museum is freely used by schools and by art students. Public lectures are given by the Director, but there is no guide-lecturer for the Galleries. Although not open

to the general public the library is available for research work. One or more parts of volumes of the Memoirs of the Queensland Museum are published each year.

South Australia.

The Board receives an annual grant from the South Australian Government, and makes all its reports to the Government through the Minister of Education. The Public Library, Museum, and Art Gallery are centrally situated, side by side, adjoining the most important educational institutions of the State, viz.:—the University of Adelaide, the South Australian School of Mines and Industries, the Teachers' Training College, the Adelaide Technical College, and the Adelaide School of Art, the latter three being branches of the State Education Department. Every encouragement is given to the students of these institutions to use the collections in connection with their studies, and the Board is gratified with the way in which they respond. Two members of the University Council are members of the Board; also, several professors and lecturers at the University are honorary members of the Board's staff, and are granted special facilities in furtherance of their researches.

Western Australia.

Parties of school children from the various schools, both primary and secondary, are encouraged to visit the Institution and lecturettes are given to them upon the exhibits by various officers in charge. The officers are also encouraged to deliver public lectures on subjects relating to the work and collections of the Institution whilst the public press is freely used to disseminate information.

Tasmania.

The Tasmanian Museum is always ready to assist in connection with public education. Considerable correspondence work is entered into with regard to answering queries or forwarding small articles in response to requests for same. Parties from different schools are on occasions conducted through the institution and sometimes lectures are given.

Victoria.

Drawing and painting schools are conducted under the supervision of Mr. L. Bernard Hall, who was appointed Director of the National Gallery of Victoria in 1891. Students come from all parts of the Commonwealth and New Zealand, and the schools have been very successful in encouraging study and securing proficiency in drawing and painting. In 1928 the number of students in the Painting class was 35, and in the Drawing class 151.

In 1887 a travelling scholarship of the value of £150 a year, tenable for three years, was founded. It has been awarded triennially ever since. At the present time the scholarship is of the value of £225 per annum, and is tenable for two years.

There is a Children's room, attached to the Natural History Museum. In this Museum special provision is made for students to do research work.

6. ADMISSION FEES, HOURS, ETC.

Queensland.

No charge is made at any time for admission. Open Week-days from 9 a.m. until 5 p.m. except on Monday, when it is closed for cleaning, unless that day is a holiday. Sundays: open from 2 until 5.

South Australia.

Admission is free.

Public Library.—Open Week-days, 10 a.m. to 9.30 p.m.; Sundays, 2-5.30 p.m.; Public Holidays, 10 a.m. to 5.30 p.m.

Museum.—Open Week-days, including public holidays; 10 a.m. to 5 p.m. (except Tuesdays and Wednesdays closed for cleaning until 1 p.m.), Sundays, 2-5 p.m.

Art Gallery.—Open Week-days including public holidays, 10 a.m. to 5 p.m.; Sundays 2-5 p.m. (Closes at 4.30 p.m. in winter).

The departments are closed in rotation for a few days annually for purposes of cleaning and overhaul.

Western Australia.

Admission to all parts of the Institution is free.

Public Library.—Open week-days, 10 a.m. to 10 p.m.; Sundays, 2 p.m. to 5 p.m.

Museum and Art Gallery.—Open week-days, 10 a.m. to 5 p.m.; Sundays, 2.30 p.m. to 5 p.m.

Tasmania.

No charge is made for admission.

Museum and Art Gallery.—Open week-days, 10 a.m. to 5 p.m., except Saturdays (10 a.m. to 12 noon); during the four winter months closed at 4.30 p.m.

Victoria.

Admission is free.

The museums and galleries are open daily from 10 a.m. to 5 p.m., except on Sundays, Christmas Day, Good Friday and Anzac Day. On Sundays the hours of opening are from 2 to 5 p.m. The Public Library is open daily from 10 a.m. to 10 p.m. except on Sundays, Christmas Day, Good Friday and Anzac Day.

CANADA.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.*

The National Museum, Ottawa.

The National Museum of Canada, formerly part of the Geological Survey of Canada, is a natural history museum. It possesses outright collections of (a) zoology and botany; (b) anthropology and archaeology; (c) geology; (d) mineralogy; (e) palaeontology, mainly representative of Canada, most of which have been collected by the Geological Survey of Canada, the National Museum and other government organisations, but which have been augmented by donations and by purchases.

British Columbia.

(i) The Mineral Museum, Assay Office and Laboratory, Victoria.

The Museum contains specimens of the economically valuable minerals and rocks in the Province and general illustrative series. In the Assay Office, assaying and analytical work of all kinds are done and mineral specimens sent in from any place in British Columbia are determined free of charge.

(ii) The Provincial Museum of Natural History, Victoria.

The Museum comprises Natural History objects and anthropological material relating to the Province.

(iii) The Provincial Library and Archives Department, Victoria.

In addition to a large parliamentary and general library the Institution includes an historical archives collection with many pictures, prints, photographs and other exhibits illustrating Provincial and Pacific northwest history.

Ontario.

The Provincial Museum, Toronto.

The collections comprise biology, mineralogy, archaeology, art, history, arms and textiles.

* A memorandum relative to the National Gallery of Canada was received when this volume was in press and is printed separately on page 191.

*Nova Scotia.**The Provincial Museum, Halifax.*

The Provincial Museum of Nova Scotia, founded in 1868, consists of scientific collections illustrative of the natural resources of Nova Scotia—animal, vegetable and mineral. It does not concern itself with foreign specimens. The total number of specimens in the Museum is over 31,000.

2. ADMINISTRATION.*The National Museum.*

The National Museum of Canada is a branch of the Department of Mines, administered by a Director, who is an employee of the Federal Government. It is entirely supported by the Federal Government.

British Columbia.(i) *The Mineral Museum, Assay Office and Laboratory.*

The Museum, Assay Office and Laboratory are authorized under the Bureau of Mines' Act and the expenses are supplied from the Bureau of Mines Vote.

(ii) *The Provincial Museum of Natural History.*

The Provincial Museum of Natural History had its beginning in 1886 from a Petition signed by many prominent citizens of the City of Victoria to the Lieutenant-Governor of British Columbia, regarding the establishment of a Museum for the preservation of the natural history of the Province.

The Museum was made statutory on the 21st day of February, 1913, by Act of the Legislative Assembly whereby "The Lieutenant-Governor-in-Council may from time to time arrange for the erection of such additional building or buildings and for the purchase of such property as may be deemed necessary for the better carrying out of this Act: provided always that the necessary expenditure shall have been sanctioned by the Legislative Assembly."

The Museum is under the Department of the Provincial Secretary and in charge of a Director.

(iii) *The Provincial Library and Archives Department.*

The Institution is administered by a Minister of the Government who has full control, who directs the policy of the Department, and to whom the Librarian and Archivist is directly responsible for the building up and maintenance of the collections of books and archive material. The Institution is supported entirely by funds provided by the Provincial Government.

Ontario.

The administration of the Provincial Museum is solely in the hands of the Minister of Education, Province of Ontario, he exercises control over everything in the museum. The contents of the museum is the property of the Ontario Government.

Nova Scotia.

The Provincial Museum is under the direct control of the Minister of Public Works and Mines of Nova Scotia, with a Curator in charge of the institution.

3. LOANS AND EXCHANGES.*The National Museum.*

Loans and exchanges of the collections are controlled by the Director. As its collections are largely restricted to the representation of Canadian natural history, the National Museum of Canada is not greatly interested in acquiring specimens from other countries, except minerals of which it is desirous of obtaining specimens by exchange. It has not, so far, borrowed exhibits from or loaned them to museums in other parts of the Empire, probably because of the expense, difficulty and hazard of doing so, but should be favourably disposed to the principle.

British Columbia.(i) *The Mineral Museum, Assay Office and Laboratory.*

No report is made.

(ii) *The Provincial Museum of Natural History.*

As the Museum only represents British Columbia natural history, it is unable to exchange material with foreign museums. Small collections are loaned from time to time, but this work is not carried out to any extent owing to the small staff maintained.

(iii) *The Provincial Library and Archives Department.*

None other than purely local loans or exchanges have ever been made. The question of reciprocal loans and exchanges with Great Britain or foreign countries has not arisen.

Ontario.

The Provincial Museum have a few loans of archaeological material. As regards reciprocal loans and exchanges with Great Britain, the Museum is ready at all times and willing to make exchanges, as in the past. The material received has not in any way suffered from the results of transportation.

Nova Scotia.

The Provincial Museum has never instituted any system of loans. Owing to the purely provincial policy of the institution, collections or specimens from outside Nova Scotia would not come within its scope. Reciprocal loans would not therefore be desired.

4. PUBLIC INTEREST.*The National Museum.*

Means of creating public interest and the educational work of this museum are closely related and take the following forms: (1) publication of a Series of Museum Bulletins on the researches of the staff and on the natural history features of the country; (2) publication of lesser articles on the same subjects in periodicals; (3) annual series of lectures in the museum for school children; (4) lectures at other places in Canada; (5) distribution of collections of minerals, rocks, fossils and other natural history specimens to schools and other educational institutions; (6) conversazioni in the exhibition halls on special occasions; (7) placing the museum lecture hall and other facilities at the disposal of scientific societies for their conventions and other special gatherings.

British Columbia.(i) *The Mineral Museum, Assay Office and Laboratory.*

No report is made.

(ii) *The Provincial Museum of Natural History.*
No report is made.(iii) *The Provincial Library and Archives Department.*

Public interest has been stimulated by means of illustrated lectures in the Institution as well as in the field and by free access to the rooms by the public.

Ontario.

Public interest at the Provincial Museum is kept up largely by the students who come from all parts of the Province to attend the Normal School.

Nova Scotia.

Public interest in the collections is apparent from the very large percentage of the population of Halifax which is represented in the annual recorded attendance. This attendance is relatively as great as that of the British Museum (Natural History), when the great difference in the population of the

two places is taken into account. Interest is stimulated by descriptions, in our local newspapers, of such new specimens as seem of more general public interest.

5. EDUCATIONAL ASPECTS.

The National Museum.

See the report under 4 (Public Interest).

British Columbia.

(i) The Mineral Museum, Assay Office and Laboratory.

Collections of mineral and rock specimens are grouped by Districts and Divisions and show all the economically valuable minerals occurring in the Province, other specimens illustrate rocks, types and mineral species for educational purposes.

(ii) The Provincial Museum of Natural History.

Frequent use is made of the Museum by the various public and private schools in the vicinity, in connection with their nature studies, and both teachers and pupils are constantly seeking information regarding the different branches of science. There is also a great demand for the Museum Annual Reports and other scientific publications which are issued from time to time.

(iii) The Provincial Library and Archives Department.

While not directly connected with public education, the Institution, being a repository of Western History, is educational in its purpose. Instructional visits of school pupils and teachers are made and it is largely used by research workers, writers, teachers, school students, etc.

Ontario.

The Provincial Museum is purely educational. Teachers of the City of Toronto secure specimens for the purpose of illustrating their lectures. During the past year some two thousand specimens have been loaned to the teachers of the Normal Model Schools, public schools, and many from outside the city.

Nova Scotia.

The Museum is located in the Nova Scotia Technical College building and its collections are used by the students of the College. The students of Dalhousie University also make use of it; and school classes frequently are taken there to study its collections and to write essays thereon. An art class meets weekly and uses mounted specimens of mammals and birds as models.

6. ADMISSION FEES, HOURS, ETC.

The National Museum.

Admission is free.

Open from 9 a.m. to 5 p.m. on all days except certain holidays.

British Columbia.

(i) The Mineral Museum, Assay Office and Laboratory.

No report is made.

(ii) The Provincial Museum of Natural History.

(iii) The Provincial Library and Archives Department.

Admission is free.

Open from 9 a.m. to 5 p.m. on all days except certain holidays.

Ontario.

The Provincial Museum.

Admission is free.

Open from 9 a.m. to 5 p.m. on week-days.

Nova Scotia.

The Provincial Museum.

Admission is free.

Open from 10 a.m. to 4 p.m. every day except Sundays and public holidays.

IRISH FREE STATE.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The National Museum of Science and Art, Dublin.

The Museum comprises three Divisions—Irish Antiquities, Art and Industrial and Natural History.

The National Gallery, Dublin.

The Gallery comprises Pictures (no modern works), Casts, Prints, Drawings, and a National, Historical and Portrait Section.

2. ADMINISTRATION.

The National Museum.

Administered under the Department of Education, with a Director (Acting) responsible to the Department.

The National Gallery.

By Acts 17 and 18 Vic., cap. 99 (1854), and 18 and 19 Vic., cap. 44 (1855), a Board of Governors and Guardians was incorporated. It consists of seventeen members, of whom five are *ex-officio*—namely, the President and the senior Vice-President of the Royal Hibernian Academy, the President of the Royal Irish Academy, and the Chairman of the Board of Works. Of the remaining twelve, two are to be artists resident in Ireland delegated by the Royal Hibernian Academy, three are appointed by Government, and seven were to be elected, from time to time, as vacancies occurred, by a Constituency of All Annual Subscribers of One Guinea or upwards, all donors of £10 or upwards as Life Members, and all Donors of Works of Art accepted by the Board and by them valued at £20 or upwards, provided such Donors and Subscribers should number at the time not less than one hundred. This Constituency, however, having now sunk below the specified limits, these appointments were vested in the Lord Lieutenant for the time being. Since the establishment of Saorstat Eireann the new appointments have been made by the President of the Executive Council and the Minister for Education with the approval of the Executive Council.

The Director of the Gallery is appointed by the Board of Governors and Guardians.

3. LOANS AND EXCHANGES.

The National Museum.

The Acting Director has power to lend exhibits to other institutions subject to the sanction of the Minister for Education. This applies to exchanges also.

The National Gallery.

Under the National Gallery of Ireland Act, 1928, the Governors and Guardians are empowered to lend at their discretion, where a public exhibition of pictures or works of art is intended to be held outside Saorstat Eireann under the management and control of the Government of the country in which such exhibition is held or of a public or local authority in such country or of the governing body of a university, college, or other educational institution or association founded and maintained for the promotion of art, science or literature in such country, such and so many of the pictures belonging to them in the National Gallery as they think fit to lend.

With regard to reciprocal loans, it is laid down that the Governors and Guardians shall not lend any pictures for inclusion in an exhibition unless they are satisfied that under the law of the country in which such exhibition is held loans of pictures selected from the national or other public collections of pictures in such country may be made to the Government of and public authorities and institutions in Saorstat Eireann.

It has not been found that pictures acquired in this country or from Continental Europe suffer in any way as a result of their transport.

4. PUBLIC INTEREST.

The National Museum.

Illustrated catalogues of the Collections are published. Press announcements are made from time to time of the more important acquisitions.

The National Gallery.

A Catalogue of the Gallery is provided and sold to the public. During the past two years there have been occasional exhibitions of pictures specially grouped for a special purpose, and lectures before various universities, learned bodies and societies by the Director.

5. EDUCATIONAL ASPECTS.

The National Museum.

There is no formal connection between the Collections and public education. Frequently, however, the Professors of several faculties in University College, Dublin, and in a lesser degree Trinity College, Dublin, bring their classes to the Museum, for Irish Archaeology, Greek Archaeology, Architecture, Musical Instruments, Zoology, Botany, *Materia Medica*, Comparative Anatomy. Individual students also visit the Museum and make use of the collections. The students of the Metropolitan School of Art, Dublin, also make use of the Collections.

The National Gallery.

The Collections are not directly connected with public education.

6. ADMISSION FEES, HOURS, ETC.

The National Museum.

No admission fees.

Open from 11 a.m. to 5 p.m. on week days, except Good Friday and Christmas Day. Sundays from 2 to 5 p.m.

The National Gallery.

No admission fees.

Open during the following hours: 10 a.m. to 5 p.m. from the 15th February to the 30th September, 10 a.m. to 4.30 p.m. from the 1st October to the 31st October, 10 a.m. to 4 p.m. from the 1st November to the 31st January, 10 a.m. to 4.30 p.m. from the 1st February to the 14th February. Sundays, 2 p.m. to 5 p.m. or dusk all the year round.

NEWFOUNDLAND.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The Public Museum, St. John's.

The Collections include:—

(i) Geological specimens, comprising local minerals, rocks and fossils, together with mineral specimens from other parts of the Empire.

(ii) Zoological exhibits, comprising stuffed and mounted specimens of the local land and marine fauna, and a collection of Newfoundland shells.

(iii) Botanical exhibits, being a collection of dried specimens of Newfoundland plants, books of ferns and polished woods.

(iv) Anthropological exhibits, including human remains, implements and other relics of the Beothucks (original inhabitants of Newfoundland) and implements and work of the Nascopie Indians (Labrador).

(v) Miscellaneous exhibits, including pictures, photographs, documents, coins, stamps, etc., and a considerable variety of objects of local and general interest.

2. ADMINISTRATION.

The Museum is under the general control of the Minister of Agriculture and Mines.

There is no Curator, but the Government Geologist and the Historiographer and First Clerk of the Museum have their offices adjoining the Museum. There is a Caretaker and a Museum Assistant (woman). General control is exercised by these officials.

3. LOANS AND EXCHANGES.

Loan of material, chiefly to local educational institutions, is at the direction of the Minister of Agriculture and Mines. The question of loan to, or exchange of material with bodies outside the Dominion would be dealt with by this Minister. No pictures have been acquired for the Museum from outside the Dominion.

4. PUBLIC INTEREST.

Visitors are shown round, on request, by the officials in attendance. A visitor's book is kept and comments on the exhibits invited.

5 EDUCATIONAL ASPECTS.

The Museum is available to the local educational institutions and good use is made of it. Parties of school-teachers and scholars are conducted round the exhibits by local competent guides, by arrangement with the Museum officials, when all facilities are afforded.

6. ADMISSION FEES, HOURS, ETC.

Admission to the Museum is free. Children under 15 years of age are required to be accompanied by some responsible person.

Open from 10 a.m. to 1 p.m. and 2 p.m. to 4 p.m. on week-days.

Closed on Sundays and on Public Holidays.

NEW ZEALAND.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

(i) *The Alexander Turnbull Library.*

The gift to the State of the late Alexander H. Turnbull, which was taken over by the Department of Internal Affairs in 1918. The library consists of some 30,000 bound volumes, together with a large collection of pamphlets, charts, maps, engravings and manuscripts. The library is specially rich in works dealing with the early history, geography, languages and folk-lore of New Zealand, Australia and the Pacific Islands. In addition, it includes many rare and valuable works in English and French literature, being particularly rich in copies of first editions, autographed and "association" books, many being exceedingly valuable. The late Mr. Turnbull's collection of water colours, pencil drawings, engravings, etchings and prints of various kinds, all bearing some relation to the history of New Zealand, are also included, together with those acquired, chiefly by gift, since the library was left to the Dominion. There are now nearly 2,000 at a rough estimate.

(ii) *The Dominion Museum.*

The Museum contains Maori and Foreign Ethnology, Zoological, Botanical, Geological, also certain art, technological and historical collections; scientific library.

(iii) *The New Zealand Academy of Fine Arts.*

There is no collection of works of Art in New Zealand that derives its fund from Government resources. There is, however, the nucleus of a National Collection valued at £6,100, temporarily housed in

the Gallery of the New Zealand Academy of Fine Arts, Whitmore Street, Wellington. The works have been purchased by public subscription or presented from time to time. A campaign is in progress for the raising of £200,000 for the erection of a National Museum and Art Gallery in Wellington. The Government has promised £100,000 if the public will subscribe a like amount. As £90,000 has already been subscribed by the public, it is anticipated that the full required sum will be secured.

2. ADMINISTRATION.

(i) Alexander Turnbull Library.

The Alexander Turnbull Library is administered by the Department of Internal Affairs. The Librarian is appointed by the Public Service Commissioner. The Chief Librarian of the General Assembly Library is Advisory Director.

(ii) The Dominion Museum.

The Museum is administered by the Department of Internal Affairs and is under the control of a Director appointed by the Public Service Commissioner. So far as possible a uniform method of cataloguing the specimens is applied, this work, and the care of the collections being allocated to the different members of the staff. The supervision of the Director in all departments gives close co-ordination in the control exercised over the collections.

(iii) New Zealand Academy of Fine Arts.

The Collection is temporarily administered by the Council of the New Zealand Academy of Fine Arts, but when plans for the new National Gallery are being arranged, Trustees will be appointed by the Government.

3. LOANS AND EXCHANGES.

(i) Alexander Turnbull Library.

This question can be particularly answered so far as pictures are concerned. They have been mounted in three standard sizes, and the various Art Galleries in New Zealand are offered the loan of, say, 30 or 40 pictures at a time for exhibition, provided that suitable frames in the three sizes with movable backs are provided by the body desiring the loan, and that they bear the cost of transport and insurance. Then further pictures may be sent on, one lot having been exhibited for whatever length of time is thought advisable. The Wellington Art Gallery has in this way had one lot of the Rembrandt etchings, and the Auckland Art Gallery has taken a note of certain of the pictures with a view to a similar exhibition.

(ii) Dominion Museum.

The Librarian is authorised to loan books to reputable persons requiring them. The loan of small exhibits is sanctioned by the Director. Any important specimen would not be loaned without reference to the Internal Affairs Department. Pictures are loaned to Art Galleries within New Zealand; exchanges of specimens are encouraged with museums in all parts of the world, but the question of loans to institutions outside of New Zealand has so far not been raised. It would no doubt be favourably considered in the case of pictures, but it would, perhaps, be inadvisable to loan Maori ethnological specimens. Within New Zealand no damage has so far been reported to pictures, but Maori carvings have been broken in transit from an exhibition.

(iii) New Zealand Academy of Fine Arts.

Occasionally works are loaned to other Galleries in New Zealand, but insurance against damage or loss is somewhat costly. There is, no doubt, some risk of damage in transport. So far, pictures acquired abroad have not suffered as a result of their transport, but transport between New Zealand towns has resulted in a certain amount of damage.

4. PUBLIC INTEREST.

(i) Alexander Turnbull Library.

A good deal of public interest is taken in the pictures; most visitors see some of them; some of the visitors come specially to see them.

(ii) Dominion Museum.

Important additions to the collections are described in the Press, likewise alterations to the exhibited collections, while occasional articles on general museum subjects are contributed.

(iii) New Zealand Academy of Fine Arts.

There are frequent references in the Press to the growth of the Collection, and as the public are appealed to for funds from time to time, and there are social functions held in the gallery, public interest is well maintained.

5. EDUCATIONAL ASPECTS.

(i) Alexander Turnbull Library.

The educational value of seeing good etchings must be appreciated as time goes on, though under present circumstances the showing of the pictures cannot be made as educative as could be wished. There is, of course, great interest as regards the historical pictures, and these become more and more valuable as time goes on.

(ii) Dominion Museum.

Lectures are occasionally given to classes of school children in the Museum. Classes of school teachers from the Training College regularly visit the Museum and study and make drawings of the specimens.

(iii) New Zealand Academy of Fine Arts.

The Collection is not directly connected with public education, although it undoubtedly has its educational influence.

6. ADMISSION FEES, HOURS, ETC.

(i) Alexander Turnbull Library.

Admission is free. The collection can be seen any day when the library is open.

(ii) Dominion Museum.

Admission is free. Open from 10 a.m. to 4 p.m. on week-days. Sundays, 2 p.m. to 4 p.m.

(iii) New Zealand Academy of Fine Arts.

Admission is free. The gallery, which contains both the National Collection and the Collection of the Academy, is open daily (except Monday) from 10 a.m. to 4 p.m.

UNION OF SOUTH AFRICA.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

(i) The South African Museum, Cape Town.

The replies cover the South African Museum, Cape Town, and its annexe, the Koopmans de Wet House, Strand Street, Cape Town. Collections in the former comprise all branches of South African natural history, geology, anthropology and archaeology; in the latter, early Cape furniture and antiquities, contained in a town house of the period of the Dutch East India Company.

The Museum itself is supported almost entirely by the Union Government; the Koopmans de Wet House, though vested in the Museum Trustees, is partly maintained by a grant from the City Council of Cape Town.

(ii) The Transvaal Museum, Pretoria.

The collections consist of Natural History (including Geology), Historical, Ethnological and Art exhibits.

(iii) *The Orange Free State National Museum, Bloemfontein.*

The collections comprise:—

Geological, Palaeontological, Mineralogical.
Meteorites.
Mammals, Birds, Fishes, Invertebrates (general).
Insects.
Shells, Corals, Osteological.
Herbarium.
Historical, Ethnological, Anthropological.
Numismatical.
Philatelic, Art.

(iv) *The Natal Museum, Pietermaritzburg.*

The Museum is essentially a natural history and ethnographic Museum. The collections consist of systematically arranged specimens of the Ethiopian fauna and of South African geology. With regard to flora the Museum confines itself to the flora of Natal. In addition to the Ethiopian collection the Museum contains representative examples of exotic mammals. The mammalian collection, arranged in the cases in suitable natural surroundings, is the outstanding feature of the Museum. The conchological and ethnographic collections are also extensive and noteworthy.

(v) *The South African Art Gallery, Cape Town.*

The collections comprise oil paintings, water-colours, drawings, prints, etchings and bronzes.

(vi) *The Michaelis Collection, Cape Town.*

A collection of pictures by old Dutch masters.

2. ADMINISTRATION.

(i) *The South African Museum.*

Administration is in the hands of a Board of Trustees, whose appointment is governed by Section 1 of Act No. 10 of 1925 (which repealed the corresponding section of the original Act of Incorporation No. 17 of 1857). There are five Trustees, of whom three are appointed by the Governor-General, one by the Council of the City of Cape Town, and one by the Council of the Royal Society of South Africa. The appointment is for three years in each case.

Co-ordination with the other three State-supported Museums of the Union is secured by frequent correspondence and loan of specimens, and by an annual conference of the Directors of these museums.

(ii) *The Transvaal Museum.*

The governing body of the Museum consists of a Committee appointed by the Government. Vacancies in the Committee are filled on the recommendation of the Committee, subject to the approval of the Minister concerned. The different collections have no separate governing bodies. The control of the several collections is under the Director, assisted by the specialist members of the staff.

(iii) *The Orange Free State National Museum.*

These collections stand under one Director, appointed by a Committee under Government approval, which committee is appointed for two-thirds by Government and one-third by the Municipality.

(iv) *The Natal Museum.*

The Museum is controlled by a Board of Trustees incorporated by a Government Act. The Board of Trustees of the four Government Museums (Cape Town, Pretoria, Bloemfontein, Natal) are independent bodies, but these institutions are closely affiliated by means of official conferences of the four Directors.

(v) *The South African Art Gallery.*

Under Act 20 of 1895 five Trustees are appointed, viz.:—

Three appointed by the Governor-General in Council and two appointed by the subscribers to

the South African Fine Arts Association, subject to the approval of the Governor-General in Council. (Sec. 5, Act 20, 1895.)

(vi) *The Michaelis Collection.*

The Constitution provides that "The Board of Trustees shall consist of five members, appointed by the Union Government, and the Mayor of Cape Town, *ex officio*, who shall be Chairman. Any three shall form a quorum. The members of the Board appointed by the Government shall hold office for three years and shall be eligible for re-appointment." Nominations for filling vacancies on the Board are made by the Board and forwarded to the Minister of the Interior for approval.

3. LOANS AND EXCHANGES.

(i) *The South African Museum.*

The Trustees have full powers to arrange loans and exchanges with other institutions, but as such transactions do not, in the case of this Museum, involve pictures or other objects of large money value, they probably do not come within the intended scope of the enquiry. A large amount of material is every year lent to and borrowed from other Museums in all parts of the world, and such transactions very commonly lead to an exchange of specimens.

(ii) *The Transvaal Museum.*

The power to lend or make exchanges rests with the Committee. So far, no loan of exhibits has ever been considered, and never has a view been expressed with regard to the question of reciprocal loans, as the collections, especially art, are as yet in their infancy. The Committee is, however, prepared to consider any offer of a reciprocal loan by any of the institutions in Great Britain or the Dominions. Exchanges of duplicate specimens are only made in the Natural History section. Pictures sent to us from Holland, either flat or in frames or, in the case of larger pictures, rolled on drums, have not suffered in any way as a result of transport from overseas.

(iii) *The Orange Free State National Museum.*

Power of loan and exchange rests with the Committee. Exchanges are desired, but loans raise a large number of difficult problems. Little experience with regard to transport of pictures.

(iv) *The Natal Museum.*

As a general principle loan collections are not accepted by the Museum, as the display of such would be impossible with the space at the disposal of this Institution.

The question of reciprocal loan collections need not be here discussed, as this Museum does not contain objects of art or commerce, and in a general way loan collections of natural history objects would not be desired. The exchange of specimens, however, with overseas museums is a useful procedure.

(v) *The South African Art Gallery.*

Under Sections 8-11 (Act 20 of 1895) it seems that the Trustees would have sufficient powers to loan exhibits. (In proposed legislation for conduct of the New South African Art Gallery this is specially provided for.) It is hoped to arrange reciprocal exhibitions in the future. Pictures have been transported to and from Europe without any serious damage, except that frames get chipped at times.

(vi) *The Michaelis Collection.*

"No picture shall be permitted to leave the Gallery under any circumstances, until the Minister of the Interior has, on the recommendation of the Trustees, approved of such a course." No views are held on the question of reciprocal loans.

4. PUBLIC INTEREST.

(i) *The South African Museum.*

Public interest is stimulated chiefly by newspaper articles. Once in the Museum, visitors have their

interest further quickened by guide books and descriptive labels, the scope of which is being steadily extended.

(ii) *The Transvaal Museum.*

It has been found that in this country the only way to stimulate public interest is through the press. Public lectures, as in other countries, do not have the desired results. These have had to be abandoned not only by the Museum authorities, but by our local scientific society owing to the lack of interest of the general public.

(iii) *The Orange Free State National Museum.*

Newspaper articles now and then on remarkable additions and publications stimulate public interest. Our experience is that an attractive museum, a place where one can learn something without exertion advertises itself.

(iv) *The Natal Museum.*

No special measures are taken to attract the public to the Museum. The attendance of visitors is satisfactory and the staff is always prepared to give information with reference to the collections.

(v) *The South African Art Gallery.*

Public interest is chiefly stimulated by newspaper publicity. Proposals for future activities include meetings and lectures.

(vi) *The Michaelis Collection.*

"The Trustees may authorise the Gallery to be used for (a) Public Receptions, and (b) for Lectures under such conditions as may be deemed desirable." Occasional courses of Lectures are given.

5. EDUCATIONAL ASPECTS.

(i) *The South African Museum.*

There is no administrative connection with public education, but the Museum is regularly visited by parties from a large number of schools, chiefly local, but also in many cases from distant parts of the Union. By special request the Director occasionally gives informal talks to such parties (as well as to parties of adult visitors).

(ii) *The Transvaal Museum.*

The Museum is not directly connected with public education; the arrangement of the collections, however, has been so planned as to be of the greatest educational value to the public. Schools and Universities very often make use of our study collections by sending the students to visit the Museum under the supervision of their teachers or professors.

(iii) *The Orange Free State National Museum.*

Visits are made to the Museum by Schools with teachers.

(iv) *The Natal Museum.*

The Museum is intimately associated with the Natal University College, and there is a well arranged anatomical gallery, which is indispensable to the University students of Zoology. The Museum is also utilised extensively by the numerous local elementary schools and art schools.

(v) *The South African Art Gallery.*

Special facilities are given for visits by parties of School children. Constant use is made of the Collection by Art Students, copying being allowed.

(vi) *The Michaelis Collection.*

There is no direct connection with public education.

6. ADMISSION FEES, HOURS, ETC.

(i) *The South African Museum.*

Admission is free.

Open weekdays from 9 a.m. to 5 p.m.; Sundays from 2 p.m. to 5 p.m. Closed only on Good Friday and Christmas Day. The Koopmans de Wet House is open weekdays from 10 a.m. to 5 p.m.; closed on Sundays and on Good Friday and Christmas Day.

(ii) *The Transvaal Museum.*

Admission is free.

Open weekdays from 9 a.m. to 5 p.m.; Sundays from 2 p.m. to 5 p.m.

(iii) *The Orange Free State National Museum.*

Admission is free.

Open weekdays, holidays included, from 9 a.m. to 1 p.m. and from 2 p.m. to 5 p.m.; Sundays from 2 p.m. to 5 p.m.

(iv) *The Natal Museum.*

Admission is free.

Open weekdays from 9 a.m. to 4.30 p.m.; Sundays from 2.30 p.m. to 5 p.m. Natives and Indians are admitted.

(v) *The South African Art Gallery.*

Admission is free.

Open weekdays from 9 a.m. to 5 p.m. daily; Sundays from 2 p.m. to 5 p.m. Closed Good Friday and Christmas Day.

The municipality make a special grant of £50 per annum to cover expense of opening on Sunday.

(vi) *The Michaelis Collection.*

Admission is free.

Open from 10 a.m. to 6 p.m. October to April, from 10 a.m. to 5 p.m. April to October; Sundays from 2 p.m. to 5 p.m. Closed Christmas Day and Good Friday.

INDIA.

LIST OF MUSEUMS, ETC., IN BRITISH INDIA, WHICH DERIVE THE WHOLE OR A SUBSTANTIAL PORTION OF THEIR FUNDS FROM GOVERNMENT SOURCES.

| <i>Province.</i> | <i>Museum or Institution.</i> |
|------------------------------------|--|
| Madras | { Government Museum, Madras. 1. Prince of Wales' Museum of Western India, Bombay. 2. Archæological Museum, Bijapur. |
| Bombay | 1. Indian Museum, Calcutta. 2. Imperial Library, Calcutta. 3. Victoria Memorial, Calcutta. 4. Dacca Museum, Dacca. 5. Natural History Museum, Darjeeling. 6. Varendra Research Society, Rajshahi. 7. Bangiya Sahitya Parishad Museum, Calcutta. 8. Asiatic Society of Bengal. |
| Bengal | 1. Provincial Museum, Lucknow. 2. Museum of Archæology, Muttra. |
| Punjab | Central Museum, Lahore. |
| Burma | Phayre Provincial Museum, Rangoon. |
| Bihar and Orissa Central Provinces | Patna Museum, Patna. |
| Delhi | Central Museum, Nagpur. |
| Baluchistan | Indian War Memorial Museum, Delhi. |
| Ajmer-Merwara | McMahon Museum, Quetta. Rajputana Museum, Ajmer. |

This list is exhaustive, so far as British India is concerned, but it does not refer to institutions in Indian States. Of the museums and institutions mentioned in the list four are Imperial (i.e., in direct relations with the Government of India itself) and the remainder provincial or local. The Imperial institutions are the Indian Museum, Calcutta, the Imperial Library, Calcutta, the Victoria Memorial,

Calcutta, and the Indian War Memorial Museum, Delhi, the first of which is much the most important.

The Indian Museum, Calcutta, comprises five main sections, Geological, Zoological, Archaeological, Industrial and Art, under the control of the Director, Geological Survey, Director, Zoological Survey, Director General of Archaeology, Director, Botanical Survey, and Principal, Government School of Art, respectively. These officers, as well as all the local Governments and Administrations and other authorities concerned, have, at the request of the Government of India, supplied the information given in the following correspondence, which covers, so far as possible, the points raised in the Commission's Questionnaire.

Enclosure No. 1.

FROM THE GOVERNMENT OF MADRAS, NO. 2453, DATED THE 20TH DECEMBER, 1928.

In reply to Mr. Reid's letter No. 2502-Education, dated 21st November, 1928, I am directed to forward a copy of a letter from the Superintendent, Government Museum, Madras, furnishing the information called for in the questionnaire of the Royal Commission on National Museums and Galleries, in respect of the Government Museum, Madras.

LETTER FROM THE SUPERINTENDENT, GOVERNMENT MUSEUM, MADRAS, NO. 1820-1/28, DATED THE 17TH DECEMBER, 1928.

I have the honour to furnish the following answers to the questionnaire:—

1. *List of Collections, Artistic, Scientific and Literary*:—The collections which are of a varied nature are mostly confined to specimens from South India. They derive the whole of their funds from Government grants.

The Art Section.—Contains—

(1) a unique collection of South Indian Bronze images.

(2) a collection of South Indian Industrial exhibits including metal, wood, ivory and lacquer work, and

(3) a small collection of oil paintings, water-colour pictures and other drawings.

Scientific Collections:—

Zoology.—The public galleries contain exhibits, mostly collected from South India, together with models and diagrams. There is also a reserve collection for the use of Research Students.

Botany.—The morphology taxonomy and economic importance of South Indian plants is illustrated in the botanical galleries. There is also a herbarium for reference purposes.

Geology.—A collection of South Indian minerals, etc., is exhibited in the geological gallery.

Ethnology.—The Ethnological exhibits illustrate the life and habits of the primitive tribes of South India such as the Todas, Chenchus, Pulayars, Savaras and Khonds and include implements, models of huts, dress and specimens of jewellery. Objects of ethnological interest such as votive offerings, writing implements of steel or iron, articles used in witchcraft, etc., are also shown as well as a collection of South Indian musical instruments.

Archaeology.—The collections in this section are as below:—

(1) *The Jain gallery* contains Jain images, antiquities, sculptures and inscriptions.

(2) *The Buddhist gallery* contains sculptures, statues, inscribed slabs and other objects from Stupas at Amaravati, Jagayyapettah, Bhattriprolu, Guntapalli and other places.

(3) *The Hindu gallery* contains Vaishnavite and Saivite images, decorative sculptures, inscribed stones, models of temples, etc.

(4) Other exhibits include photographs of South Indian temples illustrating the development of Dravidian Temple architecture; copper plate grants (numbering about 300) and coins issued by Kings and other chiefs of the various Indian dynasties, especially those of the South, and stone inscriptions.

(5) *The Arms Gallery* containing swords, lances, guns and other implements of mediæval and later warfare.

Literary collections.—Attached to the Museum there is a consulting Library known as the Conne-mara Public Library which contains at present about 22,000 volumes by standard authors besides Serials and nearly 200 journals and periodicals, received from all parts of the world either gratis, in exchange or by purchase. The Museum Library formed the nucleus out of which this library developed and remains a part of it.

2. *Administration*.—Specimens are collected, arranged and supervised by the Assistants attached to each section, who are appointed and supervised by the Superintendent. The Superintendent is appointed by, and responsible to, the Government of Madras, Education Department. He has a Personal Assistant to relieve him as far as possible of routine administrative work.

3. *Loans and Exchanges*.—The Superintendent has power to lend to others, for short periods, such specimens as can be spared for this purpose, but for any large scheme of loans Government approval would have to be obtained. Treasure trove coins are distributed under the Treasure Trove Act to other Museums and Native States of India; and presentations of duplicate specimens are made to other Museums in India and abroad and to Schools and Colleges. As this Museum is mainly concerned with South Indian exhibits, the question of reciprocal loans and exchanges as between the Collections of Great Britain and India does not arise except in regard to scientific collections which are controlled by the Superintendent; nor has there been any occasion to import pictures from Great Britain or Continental Europe.

4. *Public Interest*.—Public interest is fostered by making the galleries as interesting and attractive as possible by occasional lantern lectures, by catalogues and by the Museum bulletins relating to the research work conducted by the Museum staff.

5. *Education aspects*.—Demonstrations are given to the teachers of Secondary Schools in the city by the Superintendent and the Assistants. Facilities are also given to University students and others to work in the Museum on special subjects in which they are interested.

6. *Admission fees, hours, etc.*.—Admission to the Museum is free. The Museum is open from 7 a.m. to 5 p.m. on every day of the week, except Friday and any Special holiday appointed by authority. The afternoon of the first Saturday of every month is set apart exclusively for the visits of Gosha women. On that day no men are allowed to enter the Museum after 12 noon.

Enclosure No. 2.

FROM THE GOVERNMENT OF BOMBAY, GENERAL DEPARTMENT, NO. 7375/D., DATED 20TH DECEMBER, 1928.

With reference to Mr. Reid's letter No. 2502/Edn., dated the 15th/21st November, 1928, requesting that the Government of India may be furnished with certain information called for in the questionnaire of the Royal Commission on National Museums and Galleries, I am directed by the Government of Bombay (Transferred Departments) to forward here-with Notes A and B giving the requisite information in respect of the two Museums in the Bombay Presidency, viz., the Prince of Wales Museum of Western India, Bombay, and the Archaeological Museum at Bijapur.

NOTE A.

Prince of Wales Museum of Western India, Bombay.

1. *List of collections.*—There are three main Sections in the Prince of Wales Museum of Western India, Bombay, namely, Art, Archaeology and Natural History.

The Art Section contains ancient and modern Indian paintings and Western pictures; Western statuary; armour of the Moghul and other Mohammedan periods; Indian brass, ivory and bidri work; Indian shawls and draperies; Chinese and Japanese pottery, prints, lacquer, ivory, etc., Chinese jade, and Venetian glass.

The bulk of the collection in the Archaeological Section, consisting of sculptures, inscriptions, brass images, articles used in worship, copper plates, etc., is on loan from the Bombay Branch of the Royal Asiatic Society and the Director General of Archaeology in India. The remaining exhibits, either presented to, or purchased by, the Museums, consist of images and sculptures, copper plates, fresco paintings, necropolitan and pre-historic pottery, bronzes and coins.

The Natural History Section contains collections of mammals, birds, reptiles, amphibians, fishes and invertebrates. Extensive Zoological study collections are reserved for students and research workers.

2. *Administration.*—Each Section has its own Curator and Assistant Curator(s) appointed by the Trustees of the Museum. The Curators and Assistant Curators in their respective Sections are placed in charge of the collections. They attend to the scientific arrangements and classification of exhibits, and are responsible to the Trustees. The general management and maintenance of the Museum as a whole is entrusted to a Board of Trustees created under an Act of Government, and the Board exercises executive control over the Sections. In the case of Natural History Section only, immediate administration of the Section is entrusted to a Sub-Committee of the Board.

3. *Loans and Exchanges.*—At present, the questions of loans and exchanges, as they arise, are dealt with by the Board, or the Sub-Committee in the case of the Natural History Section.

Reciprocal loans and exchanges between various Institutions are no doubt beneficial, but the extent of mutual benefit is dependent upon the similarity in the scope of the Institutions entering into mutual loans and exchanges. The nature and extent of collections of Great Britain and the Indian Museums are bound to vary considerably. It is therefore doubtful whether loans and exchanges would be practicable.

Pictures, if carefully packed and despatched, do not suffer in transit.

4. *Public Interest.*—All groups and exhibits are displayed to the greatest possible advantage, and are suitably labelled in English as well as in vernacular languages where necessary. Guide books for the various galleries and picture postcards of more interesting exhibits are printed and placed on sale at the Museum for the benefit of the general public. Articles on various exhibits are written for the Press and the Journals of some of the learned Societies.

5. *Educational Aspects.*—Suitably labelled exhibits interestingly displayed impart a certain amount of silent instruction to visitors. Students from Schools and Colleges are, by previous appointments, conducted through the galleries. Regular Nature Study classes were held in the Natural History Section and 6,000 children from local schools attended lectures in 1927, but this work had to be discontinued for want of adequate funds. Lectures on interesting exhibits in the galleries are also given.

6. *Admission Fees, Hours, etc.*—The Museum is open from 10 a.m. to 5.30 or 6 p.m., to the public, on all the days of the week, including Saturdays, Sundays and public holidays, but closed on Mondays, Good Friday and Christmas Day. The Museum is,

however, kept open on such Mondays only as are gazetted public holidays. Admission is free on all the open days except Wednesday, when a fee of 4 annas per person is charged.

NOTE B.

Information regarding the questionnaire of the Royal Commission on National Museums and Galleries, so far as it relates to the Archaeological Museum at Bijapur.

(1) A copy of the descriptive catalogue of the Bijapur Museum of Archaeology is herewith enclosed. It gives a list of collections in the Museum, classified under different heads.

(2) There are no different governing bodies appointed for different collections. There is only one Standing Committee which exercises supervision over all collections and other work of the Archaeological Museum. The Committee consists of five members as given below (*vide* Government Resolution, General Department, No. 4679 of 19th July, 1912, and No. 39 of 27th September, 1927).

- (1) The Collector of Bijapur (President).
- (2) The Executive Engineer, Belgaum Division.
- (3) The Superintendent, Archaeological Survey, Western Circle, Poona.
- (4) The President, Bijapur Municipality.
- (5) A member, appointed by the Collector (The District Judge, Bijapur, is the member appointed).

(3) The Committee has so far taken no loans or made no exchanges of collections. However, there appears to be no objection to the reciprocal loans and exchanges as between the collections of Great Britain and India. The pictures of this Archaeological Museum are acquired in this country only and they did not suffer in any way as a result of their transport. No pictures have been acquired from Continental Europe.

(4) The Collections are artistically arranged so as to attract public attention and create interest in the people who visit the Museum.

(5) The Collections are illustrative of past culture in different fields of art, history, literature, etc., and as such they educate the minds of the visitors to the Museum and exert wholesome effect on them.

(6) The admission to the Museum is free. The Museum is open on all days except Sundays and gazetted holidays. It is open on Saturdays between 8 and 11 a.m. and on other days between 8 and 11 a.m. and between 2 and 5 p.m.

Enclosure No. 3.

FROM THE GOVERNMENT OF BENGAL, EDUCATION DEPARTMENT, NO. 6-MIS., DATED 5TH JANUARY, 1929.

Sub:—*Royal Commission on National Museums and Galleries.*

With reference to your letter No. 2502-Edn., dated the 15th November, 1928, on the above subject, I am directed to state that this Government requested the undermentioned institutions, which are subsidised from Government funds, to furnish the information called for in the questionnaire of the Royal Commission on National Museums and Galleries for transmission to the Government of India. I am now to submit copies of the communications received from them, which contain the information called for by the Royal Commission.

1. The Victoria Memorial, Calcutta.
2. The Dacca Museum.
3. The Darjeeling Natural History Museum.
4. The Varendra Research Society, Rajshahi.
5. The Bangiya Sahitya Parishad Museum, Calcutta.
6. The Asiatic Society of Bengal.

FROM THE SECRETARY TO THE TRUSTEES OF THE VICTORIA MEMORIAL, CALCUTTA, TO BENGAL GOVERNMENT, NO. 1, DATED THE 2ND JANUARY, 1929.

With reference to your letter No. 15164-P., dated the 8th December, 1928, with enclosures, regarding the Royal Commission on National Museums and Galleries, I am desired to forward herewith a reply of the questions asked for therein.

1. *List of Collections.*—A catalogue of the collections in the Victoria Memorial is enclosed,* but with reference to the statement in question No. 1, as to what the list should include, the position is as follows: The Governments of India and Bengal contribute towards the maintenance of the building and collection generally, but the funds out of which purchases have from time to time been made have not been and are not derived from Government sources. Of the exhibits a few have been lent by private individuals and local bodies, many have been similarly presented, and the remainder have been purchased out of funds raised by public subscription and an Endowment fund collected by the late Lord Curzon.

2. *Administration.*—The Governing Body consists of a body of Trustees appointed under section 5 of the Victoria Memorial Act X of 1903 and Rule 8 published in Home Department Notification No. 3150, dated 11th December, 1907, some of whom are Trustees *ex officio*. The duties of the Trustees are mainly discharged by two Committees, the Executive Committee and the Exhibition and Purchasing Committee, which have very full powers, and of which the Governor of Bengal is the Chairman. The two Committees are not identically constituted, though some Trustees are members of each. The Exhibition and Purchasing Committee is reinforced by advisory members. The Exhibition and Purchasing Committee have full control over the collection, but as regards purchases their functions are advisory, as payments out of public subscriptions for purchases have to be sanctioned by the Executive Committee (at present no such funds are available for such purpose) and payments out of the Endowment fund are formally sanctioned by the Governor of Bengal under the term of the endowment. Practically the latter is the only fund ever likely to be available for such purpose.

3. *Loans and Exchanges.*—The Trustees of the Victoria Memorial are legally debarred from parting with exhibits either on loan or by exchange.

Pictures acquired in England or from the Continent do not suffer in any way in transport if properly packed. It is however generally desirable, however well-packed, to avoid sending them during the monsoon when the conditions are severe as regards heat and damp in combination.

4. *Public Interest.*—Catalogues and picture postcards of some of the exhibits are sold at a nominal price to the public, but the demand does not justify this being done on any extensive scale. Pamphlets in English and the Vernaculars giving a short description of the Victoria Memorial building and exhibits with their locations are distributed free.

Whenever a new exhibit is acquired a short description is published in the principal daily papers. The building itself is so prominent a feature of Calcutta that any special steps taken to stimulate public interest would probably not stimulate any visitor who was not intending to visit it in any case.

5. *Educational Aspects.*—The Victoria Memorial collections are of value to the students of Indian History of the Moghul and British period, and to students of Oriental art. The collections are not in any way connected with public education, and the Trust has no facilities for extending their sphere of usefulness in this direction.

6. *Admission Fees, Hours, etc.*—The Memorial is open on Sundays and week days (excluding Mondays) from 10 a.m. to 4 p.m. in the cold season, from

16th November to 14th February, and to 5 p.m. in the hot season, from 15th February to 15th November. On Fridays there is a charge of eight annas which covers admission to the whole building. On other days entrance is free, but a charge of four annas is made to view a part of the collections. On Mondays, to enable the building to be thoroughly cleaned, the public are not admitted. The charge of four annas was imposed, not as a means of collecting revenue, though it has exceeded expectations in this respect, but to preserve the exhibits from the risk of damage by persons for whom they would have no significance.

FROM THE HON. SECRETARY, DACCA MUSEUM COMMITTEE, TO BENGAL GOVERNMENT, NO. 220-VI, DATED 19TH DECEMBER, 1928.

With reference to your letter No. 1651-Mis., dated the 6th December, 1928, I have the honour to submit the following replies to the questionnaire of the Royal Commission on National Museums and Galleries for favour of transmission to the Government of India:—

1. The collections in the Dacca Museum include, in the archæological section, a representative set of Bengal sculptures in stone, metal and wood both Buddhistic and Brahmanical; a representative set of Bengal Coins and a good number of Indian Coins in gold, silver and copper; six copper-plate inscriptions, three of which are still unpublished; a number of cannon in bronze and iron (some of them inscribed) of the 16th century A.D.; a number of painted book covers and specimens of Persian calligraphy; and a number of large terra-cotta slabs, stamped with the figures of the Buddha and the Bodhisattvas, dating probably from the 7th-8th century A.D.

The collections in the Natural History section include a representative set of birds' eggs, butterflies, beetles and fishes, some snakes, leeches and moths and a number of animal heads.

A descriptive and illustrated catalogue of the collection of sculptures, noticing and illustrating also many important specimens lying in the villages, is almost ready for publication. This book is practically an attempt at an iconographical and sculptural survey of Pre-Muhammadan Eastern Bengal.

The collections, both in the archæological section and in the Natural History section, represent the Dacca and Chittagong Divisions of Bengal which are the specified sphere of operations of the Dacca Museum.

2. For details of administration of the Dacca Museum reference is invited to Rules 2, 3, 4 and 5 of the "Rules for the management of the Dacca Museum," a copy of which is enclosed.*

3. Regarding loans and exchange, reference is invited to bye-law No. 26 of the "Bye-laws for the Dacca Museum," a copy of which is enclosed.†

4. The Dacca Museum was started in July, 1914, and public interest and assistance for the institution has continued unabated since then. This can be judged from the fact that nearly 80 per cent. of the exhibits are presentations from the public. The average annual number of visitors is about 30,000. The exhibits are labelled with elaborate descriptive labels to arouse and ensure intelligent appreciation.

5. A study of coins and inscriptions, as well as of sculptures, formed part of the curricula of the Post-graduate students of the Dacca University who were

(*) A General Committee and an Executive Committee are appointed for the control and management of the Museum. The Executive Committee, subject to any limitations imposed by the rules or by the General Committee at a meeting, have full powers of management and control of the affairs of the Museum.

(†) The Honorary Secretary shall be empowered to make exchanges of duplicate specimens, subject to the sanction of the Executive Committee in the case of particularly numerous or valuable specimens. He shall also be empowered to present duplicate specimens, on the same conditions, to provincial or other museums in India. A record shall be kept of all such transactions.

greatly benefited by the collections in the Dacca Museum and paid regular visits to them. The High School students also, both girls and boys, frequently visit the institution in large numbers under the guidance of their teachers and take a keen and intelligent interest in the exhibits.

6. Admission to the Museum has always been free. Generally the institution is open from 10.30 a.m. to 4.30 p.m. on all week days, including Sundays. On Friday it is entirely closed.

FROM THE CHAIRMAN, NATURAL HISTORY SOCIETY, DARJEELING, TO THE GOVERNMENT OF BENGAL, EDUCATION DEPARTMENT, NO. 1980-D. I. F., DATED THE 18TH DECEMBER, 1928.

With reference to your No. 1655-Mis., dated the 6th December, 1928, I have the honour to submit my report on Royal Commission on National Museums and Galleries, as desired.

Royal Commission on National Museums and Galleries.

1. The name, Darjeeling Natural History Museum, shows what our collections consist of.

2. In 1902 a Committee was appointed, by the Lieutenant Governor of Bengal with the Deputy Commissioner of Darjeeling as Chairman, to take charge of the Museum and collections. In 1923 a Natural History Society was formed and Government sanction was obtained for the Committee of the Society "to maintain an Establishment for the running of the Museum." There is no co-ordination with any other collection. In 1914-15 the Zoological Survey was asked to co-operate but in the latter year, "The Trustees of the Indian Museum finally decided that not only could they not undertake the responsibility of the Museum as things stood, but that also on account of the financial stringency they could not, with any hope of success, approach the Government of India on the subject."

3. The granting of loans would be in the hands of the Committee, who can delegate that power to the Curator, but as the Collections are confined to Natural History specimens of Northern Bengal and the neighbouring countries, this question has not arisen. We have received specimens from the British Museum (Natural History) and have sent them all type specimens collected and will continue to do so as also help them in any way we can.

4. We have formed a very small but flourishing Natural History Society which publishes a Journal under the Editorship of the Curator.

5. Schools of the District visit the Museum in charge of their Science teachers and the collections are explained to them by the Curator.

6. There is no admission fee but a placard draws attention to a donation box at the entrance. The Museum is open every day, except Sunday, from 9 a.m. to 1 p.m. and from 3 p.m. to 5 p.m.

7. *Finance.*—The Museum is financed mainly by a grant from the Local Government which is supplemented by grants from the Municipality and the Darjeeling Improvement Fund by subscriptions to the Natural History Society and public donations.

E. N. BLANDY,
Chairman.

FROM THE HONORARY SECRETARY, VARENDRÀ RESEARCH SOCIETY, RAJSHAHÌ, BENGAL, TO THE GOVERNMENT OF BENGAL, DEPARTMENT OF EDUCATION, NO. 87, DATED THE 16TH DECEMBER, 1928.

With reference to your letter No. 1652-Mis., dated the 6th December, 1928, I beg to furnish herewith replies to the questionnaire of the Royal Commission on National Museums and Galleries required by you.

Varendra Research Society, Rajshahi, Bengal.

1.—*List of collections.*—No list is given, as the Society's collections have been and are being made with private funds, the Government contributing partly to the upkeep of the collections.

2. *Administration, etc.*—The Council of Management of the Varendra Research Society (a registered body) is the governing body of its Museum. The members of the Council are elected by the General body of the members of the Society. The collections are all housed in one block which is in the entire control of the Council.

3. *Loans and Exchanges, etc.*—Full powers of loan and exchange are vested in the Council. Neither the question of reciprocal loan and exchange with collections of Great Britain nor that of the effect of transport from Europe on pictures acquired there has ever arisen and the Society therefore is not in a position to express any view on these two points.

4. *Public Interest.*—The Society tries to stimulate interest among the enlightened section of the public by its publications and literary meetings and by keeping its collections open to the public.

5. *Educational Aspects.*—The collections as well as the library of the Society are availed of for purposes of study by the members of the Society, besides the higher class students and the staff of the local College.

6. *Admission fees etc.*—No fee is charged for admission to the collections. The collections are open to the public from 12 noon to 5 p.m. on all days except Thursdays and the official holidays.

B. N. SARKAR,
Honorary Secretary.

Varendra Research Society, Rajshahi, Bengal.

LETTER FROM THE HONY. SUPERINTENDENT, MUSEUM OF THE BANGIYA SAHITYA PARISHAD, TO THE GOVERNMENT OF BENGAL, DATED THE 19TH DECEMBER, 1928.

Ref. your letter No. 1654-Mis., dated 6th December, 1928.

Your letter, above referred to, has been handed over to me by the Secretary of the Bangiya Sahitya Parishad for reply. The information called for in the questionnaire of the Royal Commission on National Museums and Galleries is given in the annexure.

Bangiya Sahitya Parishad Mandir, Calcutta, the 19th December, 1928.

1. The Collections of the Bangiya Sahitya Parishad comprise:—

(i) A Museum of Indian Art. The Museum is especially rich in sculptures and bronzes of the Bengal School but has representative specimens of other schools, besides a fine loan collection of early Orissa sculpture. There is a cabinet of coins, chiefly Indian, and of all classes, but especially Bengal coins.

(ii) A manuscript collection comprising rare Sanskrit and Bengalee manuscripts as well as Tibetan and Persian manuscripts. The collection of Bengalee manuscripts is one of the finest in existence. There is a large library of printed books, especially of books relating to India and books in Bengalee.

(iii) A portrait gallery of Bengalee celebrities which is unique.

2. The Governing Body is the executive committee elected by the members of the Parishad and the executive committee invites gentlemen distinguished for their special knowledge of Indian archaeology and art to act as Hony. Superintendent of the Museum; similarly the library is in charge of an honorary librarian and both are assisted by committees appointed by the executive committee.

3. The executive committee possesses full powers as regards loan of exhibits. It may make loans of exhibits to other collections, whether Imperial or foreign, on such conditions as may seem suitable to it. Reciprocal loans and exchanges between the collections of Great Britain and India are likely to be beneficial.

4. Catalogues of the collections in the Museum are issued. Additions to the Museum are exhibited and described at the monthly meetings which are open to the public. Lectures are also delivered.

5. The collections are of great importance to students, and university professors and students utilise the resources of both the Museum and the library. A large amount of original research work is done, especially in the field of the vernacular language and literature: these are published in the journal, the Bangiya Sahitya Parishad Patrika.

6. No admission fees are charged for visiting the library or the Museum. Hours during which the Parishad remains open are 8 a.m.—10 a.m. and 3 p.m.—8 p.m. on every day of the week except Thursday.

LETTER FROM THE GENERAL SECRETARY, ASIATIC SOCIETY OF BENGAL, TO THE GOVERNMENT OF BENGAL, EDUCATION DEPARTMENT, NO. 3577, DATED THE 27TH DECEMBER, 1928.

With reference to your letter No. 1653-Misc., Education Department, Miscellaneous Branch, dated 6th December, 1928, I have the honour to forward the following data concerning the Asiatic Society of Bengal (Calcutta).

(1) *List of Collections.* Artistic, Scientific and Literary in so far as they derive the whole or a substantial portion of their funds from Government sources:—

- (a) Sanskrit Manuscripts, approximately 16,000.
- (b) Persian and Arabic Manuscripts, approximately 6,000.
- (c) Oriental publications (for sale), approximately 250 works.

(2) *Administration*—

(a) The Society is an autonomous, independent body, administered by a Council of 20 members, elected in the Annual Meeting by the Members of the Society. The Council has the statutory right to appoint salaried Officers, Clerks and Servants. The General Secretary, an elected member of Council, has the duty to exercise general supervision over the servants and affairs of the Society and is the executive officer of the Council.

(b) To the various sections of the Society's work are assigned Sectional Secretaries (who are members of Council) as expert advisers to the Council as a whole. The Sectional Secretaries meet and are heard in the Monthly Council Meetings.

(c) The Council as a whole exercises general co-ordinating control over the various collections. This control is supreme and no action in any section is initiated without previous consideration by the Council as a whole and its formal resolution on the subject.

(d) At present the Sectional Secretaries are seven in number, to wit the:—

- (1) Philological Secretary, for Aryan Philology.
- (2) Joint Philological Secretary, for Islamic Philology.
- (3) Biological Secretary.
- (4) Physical Science Secretary.
- (5) Anthropological Secretary.
- (6) Medical Secretary.
- (7) Library Secretary.

(3) *Loans and Exchanges*—

(a) The Council has full power with regard to loans and exhibits to other collections whether Imperial or foreign.

(b) The Council has the same powers with regard to exchange of publications, and habitually effects the latter on as large a scale as its resources permit, entertaining regular exchange relations with regard to its publications with about 200 scientific institutions throughout the world.

(The Society's collections of paintings statuary, copper plates, coins and its library of printed books are disregarded in this memorandum as not falling under the scope of para. 1 of the questionnaire, not being in receipt of Government funds).

(c) The Council holds the view that under necessary guarantees of safety and practicability reciprocal loans and exchanges between Collections of Great Britain and India constitute an unavoidable and desirable necessity of modern intellectual intercourse and co-operation. For this Society in particular, however, the principle is entirely dependent for the extent of its application on questions of finance.

(d) The Society has no information concerning the question whether pictures acquired in England or from continental Europe suffer in any way as a result from their transport.

It may here be added that paintings which have been hanging in the Society's rooms for about a century do not show any marked deterioration.

(4) *Public Interest*—

(a) The Society publishes amongst others a *Journal* and *Memoirs*, holds ordinary meetings of members for the reading of scholarly papers, organises public lectures on intellectual subjects, gives its members free access to its library and collections, and publishes works on oriental subjects, Catalogues of its Manuscripts and various other classes of scholarly work.

(b) Practically, the Society is equivalent to a Non-Official Academy of Sciences and Letters for India, and performs in that continent the functions of similar academic bodies in Europe.

(c) A certain amount of attention is given by the Society to social activity to stimulate public interest beyond that aroused by its academic functions. The Annual Meeting of the Society is one of the social events of the Calcutta winter season, and has of late years been presided over by H.E. the Governor of Bengal, a patron of the Society.

(d) The visits of distinguished men coming to Calcutta contribute largely to an appreciation of the Society throughout the world. H.E. the present Viceroy paid a long visit to the Society at the occasion of his first arrival in Calcutta. H.M. the King of the Belgians visited, at his own initiative, the Society as the first institution thus honoured in Calcutta. The Society's Visitors' book records annually the names of a great number of distinguished scholars in the most varied branches of learning from different foreign countries.

(5) *Educational Aspects*—

(a) Scholars in India and abroad consult or borrow (under suitable guarantees) manuscripts from the Society's collections.

(b) Members have a right to submit scholarly papers for publication at the expense of the Society in its *Journal* and *Memoirs*.

(c) Non-members may similarly submit such papers through members.

(d) The use of the library and collection is very freely permitted to all *bona fide* Students, even if not members of the Society, as a matter of courtesy, even to the extent of the loan of books outside Calcutta under suitable guarantees.

(e) The work of the Society is essentially one of public education, inasmuch as it consists of the encouragement of scholarship and the facilitation of the publication of the results of such scholarship.

(6) *Admission Fees, Hours, etc.—*

(a) Members pay an admission fee of Rs. 32 and an annual subscription of Rs. 36 for Calcutta members; Rs. 24 for Non-Resident Members in India and Rs. 16 for members outside India.

(b) The Society's rooms are open daily from 10 a.m. to 5 p.m. with the exception of Sundays and a small number of public holidays.

(c) Non-members are treated as Visitors. If duly introduced by members they have right of entry. If not so introduced they are received as Guests to whom attention is given in proportion to the validity of their claims to assistance. The Society's policy is to give general assistance in all cases of *bona fide* research within reasonable limits set by its resources of staff. No fee is charged on visitors.

(7) *Additional—*

(a) The questionnaire seems not framed to meet exactly the circumstances of a Society constituted as the Asiatic Society of Bengal, which is more of the type of a learned Institution or Academy than of a National Museum or Gallery. Its scope is wider than that of the ordinary learned Society as it takes in all branches of learning as its objects.

(b) The Society has been founded in the year 1784, and is thus the oldest in India, has an active membership of slightly over 600 members, of whom roughly 350 are residents in Calcutta, 200 in India outside Calcutta, and 50 outside India.

(c) Its relations with the Central Government of India and the Provincial Government of Bengal have been intimate and cordial from its inception, but its position has always been one of complete autonomy and independence.

(d) The Society is incorporated in India under the relative act and is governed by its statutes, but not bound by any trust, or charter.

(e) The Society has for many years received substantial financial assistance from the Central and Provincial Governments, but this assistance has with one small exception (an annual grant of Rs. 2,000 in aid of its publications) never taken the form of direct help, but that of moneys allocated for specific performance.

The Government grants received are only connected with a portion of the Society's activities, and are mainly with reference to the collection and preservation of Oriental Manuscripts, the publication of Oriental texts and works on Oriental languages, and the compilation and publication of Catalogues of Oriental Manuscripts.

(f) The museum aspect of the Society's work was as regards various collections, notably the Numismatic, Archaeological and Natural History Collections, relinquished in 1875 when the Society made them over to the newly instituted Indian museum.

The present exhibition-collection of the Society consists mainly of paintings, and sculpture (chiefly busts of its distinguished members), of copper-plates, coins, and some miscellaneous items.

(g) No specific mention has been made in the memorandum of two aspects of its work, which might perhaps have been included under headings (4) and (5), namely—

(1) *Distinctions conferred by it:—*

- (i) Ordinary Fellowship (maximum 50).
- (ii) Honorary Fellowship (maximum 30).
- (iii) Associate Membership (maximum 15).

(2) *Medals awarded by it:—*

- (i) Elliott Prize for Scientific Research, for Science (annually).
- (ii) Barclay Memorial Medals, for Biology (biennially).
- (iii) Sir William Jones Medal, alternately for Science and Philology (biennially).
- (iv) Annandale Memorial Medal, for Anthropology (biennially).

(h) As appendices to this memorandum are added:—

- (i) A copy of the Society's Rules.
- (ii) A copy of the Society's Annual Report for 1927.
- (iii) A copy of the Society's Accounts for 1927.
- (iv) A copy of the Society's Lists of publications.

Enclosure No. 4.

LETTER FROM THE GOVT. OF THE UNITED PROVINCES,
No. G./1803/532/1928, DATED THE 24TH DECEMBER, 1928.

With reference to your letter No. 2502-Edn., dated November 15/21, 1928, I am directed to enclose herewith the information called for in the questionnaire of the Royal Commission on National Museums and Galleries, in respect of the Provincial Museum, Lucknow, and the Museum of Archaeology, Muttra. A copy of the Catalogue of the latter is also enclosed.

Information desired by the Royal Commission on National Museums and Galleries in respect of the U. P. Provincial Museum, Lucknow.

1. *List of collections, etc.*—The Provincial Museum, Lucknow, contains collections of—

(a) Archaeological exhibits comprising sculptures, stone and copper plate inscriptions pottery and terra-cottas.

(b) Natural history specimens exhibits comprising mammals, birds, butterflies, moths and reptiles.

(c) Ethnographical exhibits comprising life-size models of aborigines, their accoutrements, industries, &c., Ascetics with their respective caste marks and other distinctive features. Objects of worship (gods and goddesses), sacrificial utensils, musical instruments and models showing different styles of headdresses.

(d) Paintings and photographs.

(e) Coins and medals. The collection of coins is very rich and is unique so far as Punch marked, Gupta and Mughal series are concerned.

2. *Administration.*—The institution as a whole is governed by a Committee of Management with the Commissioner of Lucknow Division as an *ex-officio* President. The members generally are experts in the various subjects represented in the Museum and are nominated by the Government. No general co-ordinating control is exercised over the collections.

3. *Loans and exchanges.*—The committee of Management has powers for the grant of temporary loan of exhibits to institutions for educational purposes. There has been no occasion for considering the question of reciprocal loans and exchanges as between the collection of Great Britain and India.

Certain water colour paintings which came from Europe as a gift only lately have kept very well so far. But it is yet too early to say how the climatic changes will tell upon them in distant future.

4. *Public Interest.*—To create public interest in the Provincial Museum, Lucknow, the curator devotes a part of his time in personally explaining to the visitors the objects in which they feel interested. He often gives them a talk or delivers popular lectures.

Sets of lantern slides on a variety of subjects illustrated in the Museum are lent freely to outside

lecturers. Catalogues and photographs of objects are made available to scholars and students.

5. Educational Aspects.—Post-graduate students in charge of their Professors visit the Museum for purposes of studying specially coins, sculptures and inscriptions. Teachers take their students round in groups and explain the objects which form the subject matter of their school lesson. Electroplated casts of coins in several representative sets are lent to schools and colleges in the Province and are very helpful for teaching history.

6. Admission fees, Hours, etc.—No admission fee is charged. The Provincial Museum, Lucknow, is open to the general public throughout the year excepting Fridays when it is closed for dusting. From April to September the visitors are admitted in the morning from 7 a.m. to 10 a.m. and in the afternoon from 3 p.m. to 6 p.m. and from October to March from 8.30 a.m. to 4.30 p.m.

ANSWERS TO QUESTIONNAIRE.

1. List of collections, artistic, scientific and literary.—The Mathura Museum of Archaeology contains exhibits, as per printed catalogue (prepared by Dr. J. Vogel, Ph.D.), herewith submitted, together with 1,746 exhibits added to the Museum collection after the publication of the catalogue. This collection consists of a considerable number of antiquities (sculptures, inscribed and otherwise, metallic objects, terra-cottas, etc.), which are on loan from the Government of India. The catalogue contains descriptions of nearly half the number of the present exhibits, since a large number of antiquities—far more important and valuable than those already catalogued—were added to the collection after the publication of the catalogue.

The uncatalogued objects consist of a large number of exhibits on loan from the Government of India.

2. Administration.—The Museum is governed by a Managing Committee appointed by the Government. The institution is maintained at the expense of the United Provinces Government. The annual Government grant for the upkeep of the Museum is Rs. 2,604. The District Officer is the President of the Committee and the Honorary Curator of the Museum is the Honorary Secretary. The Archaeological Department invariably help the Honorary Curator in matters in which any expert advice is needed.

3. Loans and Exchanges.—The authority responsible for the maintenance and upkeep of the institution is the United Provinces Government. They are the sole owners of all the exhibits except those on loan from the Government of India. The Imperial Government claim the ownership of the loan exhibits and are at liberty to remove or transfer them to any other institution whenever they deem it desirable to do so.

No loan collection from Great Britain or any pictures have been added to this institution.

4. Public Interest.—Suitable steps cannot be taken to stimulate public interest in connection with this collection owing to want of funds. The Government, however, publish annual reports on the working of this Museum in the Government Gazette. The Imperial Archaeological Department publish memoirs of the Archaeological Survey of India and Epigraphia Indica, in addition to their Annual Reports dealing with "conservations," "excavations," "acquisitions," "researches," etc., to attract public interest in archaeology and in the Museum.

5. Educational aspects.—This institution is of great value to scholars and students of Ancient Indian History, Archaeology, Epigraphy, Ethnography, Iconography and Art. People interested in these branches of science visit the museum in order to study ancient relics.

6. Admission fees, hours, etc.—No admission fee is levied in this Museum. It is open for inspection from 10.30 a.m. to 4.30 p.m. every day, except on gazetted holidays. It is opened for tourists and other visitors even on holidays and at hours other than those quoted above if the Honorary Curator is informed beforehand.

Enclosure No. 5.

FROM THE GOVERNMENT OF PUNJAB, NO. 38194
L. S. G., DATED 27TH DECEMBER 1928.

SUBJECT:—*Royal Commission on National Museums and Galleries.*

In reply to Mr. Reid's letter No. 2502-Edn., dated the 15th/21st November, 1928, on the subject noted above, I am directed by the Punjab Government (Ministry of Education) to forward the information called for in the questionnaire of the Royal Commission on National Museums and Galleries in respect of the Central Museum, Lahore, which is the only Museum under the control of the Punjab Government.

- 1. List of Collections.—**
- (a) **Artistic—**
 - (i) *Archaeological Section.* — Gandhara Brahminie Land Jain sculptures, inscribed stones, Stone implements, Coins and other Miscellaneous antiquities from excavations of the Archaeological Department.
 - (ii) *Nepalese and Tibetan Objects.* — Copper and brass statuary, Banners and Ornaments.
 - (iii) *Art and Manufacture.* — Pottery metal work, models, carpets and rugs embroidered, etc., etc.
 - (iv) *Fine Art.* — Old and modern paintings, Manuscripts, and specimens of Calligraphy.
 - (v) *Armoury.* — Miscellaneous old Arms.
- (b) **Scientific—**
- (i) *Raw products.* — Samples of woods, grains, oil seeds, clays and colours, salts and ores, minerals, drugs, animal furs, gum and resins, dye stuffs, cotton and wools, etc., etc.
 - (ii) *Ethnology.* — Engravings of various races.
 - (iii) *Zoology.* — Birds and animals (stuffed) their skins and eggs, snakes, butterflies, etc.
 - (iv) *Geology.* — Various kinds of stones and fossils.

(c) *Literary*—

A collection of rare antique manuscripts, generally illuminated and illustrated.

2. *Administration*.—How are the governing bodies of the different collections appointed? Is any general co-ordinating control exercised over the collections? If so what is its nature?

3. (a) *Loans and Exchanges*.—What powers do the authorities of each collection possess as regards the loan of exhibits to other collections whether Imperial or foreign?

(b) What view is held on the question of reciprocal loans and exchanges as between the Collections of Great Britain and India?

(c) Is it found that pictures acquired in this country or from continental Europe suffer in any way as a result of their transport.

4. *Public Interest*.—What steps are taken in India to stimulate public interest in the collections?

5. *Educational Aspects*.—To what extent and in what way are the collections connected with public education?

6. *Admission Fees, Hours etc.*.—What is the practice as regards charges (if any) for admission to the collections, hours and days of opening.

3. (a) The Curator can loan with the previous sanction of the Punjab Government.

(b) The occasion has not arisen.

(c) The occasion has not arisen.

4. No special steps are taken with the exception of the issue of the catalogues and the sale of picture post-cards of the most important exhibits of the Museum. A special day once a month is set apart for Purdah Ladies.

5. A special course of 12 Lantern lectures is arranged every year and sets of slides loaned to recognized Institutions and lectures within Punjab, Delhi and N.W.F.P.

Every Wednesday is set apart as a special day for students when the general public are admitted only on payment of 4 annas.

6. (i) *Week days*.—from 9 a.m. to 5 p.m.

(ii) *Sundays*.—Winter 12 noon to 4 p.m.; summer 4 p.m. to 7 p.m.

(iii) *Zenana Day*.—First Monday of every month only ladies are admitted.

(iv) *Students' Day*.—Every Wednesday is reserved for the use of students and others who wish to study. Non-student public is admitted on payment of annas four each on this day.

(v) *Cleaning Day*.—The Museum is entirely closed on 15th of every month for cleaning purposes.

Enclosure No. 6.

FROM THE GOVERNMENT OF BURMA, MINISTRY OF EDUCATION, NO. 345-X-28, DATED THE 28TH DECEMBER, 1928.

SUBJECT:—*Royal Commission on National Museums and Galleries*.

In reply to Mr. Reid's letter No. 2502-Edn., dated the 21st November, 1928, on the subject mentioned above, I am directed to say that the only Museum in Burma is the Phayre Provincial Museum, Rangoon, which is maintained from Government funds. A copy of the Report on the Museum (1923) giving a list of collections is forwarded herewith.

2. The original Museum Building was dismantled some years ago to make the site available for a more important project and pending the construction of a new building, the collections of the Museum are stored in various Government offices. The questions of constructing a suitable building for the Museum and organizing it on a proper footing, are at present under consideration. Pending settlement of these questions, the administration of the Museum has been placed under the control of the Financial Commissioner (Transferred Subjects), Burma; no rules have been framed regulating the administration of the Museum, loans and exchanges of exhibits and admission fees, hours, etc. No steps have been taken yet to stimulate public interest in the collections and the collections are not yet connected with public education.

Enclosure No. 7.

FROM THE GOVERNMENT OF BIHAR AND ORISSA (MINISTRY OF EDUCATION), NO. 6475-E., DATED 11TH DECEMBER, 1928.

With reference to your letter No. 2502-Edn., dated the 15th/21st November, 1928, I am directed to forward herewith the replies together with the enclosures to the questionnaire of the Royal Commission on National Museums and Galleries in respect of the Patna Museum, which is the only Museum of its kind in the province of Bihar and Orissa.

REPLIES TO THE QUESTIONNAIRE.

1. The Patna Museum derives the whole of its Funds from Government sources and contains collections of the following principal classes:—

- (a) Archaeological collections.
- (b) Epigraphical collections.
- (c) Numismatic collection.
- (d) Ethnological collections.
- (e) Mineral collections
- (f) Industrial and Art collections.

A detailed descriptive list is published every year with the Annual Report. A copy of the list published with the Annual Report 1918-28 is attached for more complete information.

2. *Administration*.—The Governing Body of the Museum consists of a Managing Committee of five or more members presided over by a President. There is a whole-time Curator, who is a salaried Gazetted Officer appointed by Government of Bihar and Orissa, and who is *ex-officio* a member of the Managing Committee. The President and the Members of the Committee are appointed by Government with due regard to their particular qualifications for such appointment. With the exception of the Curator, the Managing Committee, including the President, are honorary workers. The President exercises general co-ordinating control over the collections and corresponds with Government through the Secretary to the Government in the

Education and Development Department, which Department exercises a general supervision over the affairs of the Museum, more particularly on the financial side.

3. Loans and Exchanges.—Loans of particular exhibits are given to scholars by the Managing Committee. Hitherto, the system of loans to other collections, whether Imperial or Foreign, has not prevailed here.

Exchanges are arranged by the Committee of such articles as are under their absolute control. The question of such control is at present under the consideration of the Government of India, the reason being that exhibits found by excavation undertaken by and at the cost of the Archaeological Department of the Government of India are at present merely held by Provincial Museums such as the Patna Museum *qua* trustees for the Archaeological Department.

The President and the Committee would favour reciprocal loans and exchanges as between the collections of Great Britain and India.

Regarding pictures, the Patna Museum is a very young institution and has no collection of pictures, the present grant being too small to purchase such expensive exhibits.

The President himself, however, possesses a private collection, both European and Oriental. His personal opinion is that pictures do not suffer in transport, if expertly packed. Oil paintings do not appear to be affected by climatic conditions but water-colours require to be very carefully guarded against strong light and more particularly against damage by white-ants and other destructive insects.

4. Public Interest.—No serious steps have yet been taken in this Province to stimulate interest in the collections at the Patna Museum, as at present collections are housed in a wing of the High Court. As soon as these are removed to the fine new buildings now nearly complete it is proposed to hold lantern lectures, and sell picture postcards photographs and plaster casts of the more important exhibits.

5. Educational aspects.—Every facility is given to scholars to study the collection. The Bihar and Orissa Research Society will also have its inhabitants in a wing of the New Museum and its Library and Publications will no doubt be open to the public with necessary limitations.

6. (a) No admission fee is charged at present. The question of charging a fee on particular days at the New Museum is under consideration by the Committee.

(b) The temporary Museum is open on all days except Saturdays and except on some of the more important festivals and Gazetted holidays. Hours of opening are from 11 a.m. to 4.30 p.m. As soon as the New Museum is opened it is proposed to reconsider the present rules on this point as well.

P. C. MANUK,
President,
Managing Committee, Patna Museum.

Enclosure No. 8.

FROM CENTRAL PROVINCES GOVERNMENT (COM. AND INDUS. DEPARTMENT), NO. 3642-2262-XIII,
DATED 22ND DECEMBER, 1928.

SUBJECT:—Royal Commission on National Museums and Galleries.

With reference to Mr. A. B. Reid's letter, No. 2502-Edn., dated the 15th/21st November, 1928, on the subject noted above, I am directed by the Government of the Central Provinces (Ministry of

Education), to forward a report on the Central Museum, Nagpur, giving the information called for in the questionnaire of the Royal Commission on National Museums and Galleries, and to say that there are no Art Galleries in this province.

CENTRAL MUSEUM, NAGPUR.

CENTRAL PROVINCES.

Provincial Museum.

1. List of Collections.

1. Natural History Section—

- | | |
|--|------------------------------------|
| (a) Mammal Room. | For the use of the general public. |
| (b) Bird and Reptile Room. | |
| (c) Invertibrate Gallery. | |
| (d) Entomological and Insect Gallery. | |
| (e) Cabinet collections for use of students, experts and for research works. | |

2. Archaeological Section—

- | | |
|----------------------------------|------------------------------------|
| (a) Brahmanical Sculptures. | For the use of the general public. |
| (b) Jain Sculptures. | |
| (c) Buddhist Sculptures. | |
| (d) Gond Sculptures, and others. | |
| (e) Inscriptions. | |
| (f) Arms and Armour. | |
| (g) Prehistoric Antiquities. | |
| (h) Coin Cabinet. | |

3. Ethnological Section. For the use of the general public.

4. Geological Section. For the use of the general public.

5. Economical Section. For the use of the general public.

6. Industries and Art Section, including an Emporium of village industries. For the use of the general public.

7. Library for the use of staff and student.

2. Administration.—The museum is in charge of a Curator who is an expert in the Zoological Sections, he is assisted by a Coin Expert. The Curator is under the Director of Industries. The museum is a transferred subject and its budget is controlled by the Legislative Council.

3. Loans and Exchanges.—The Curator has power to send out on loan specimens from the cabinet collections of the Natural History Section. But sanction is taken from the Director of Industries before specimens from the galleries or the other sections are lent out or exchanged, especially if the species is one that cannot be easily replaced. Reciprocal loans are advisable, but provision should be made for their proper housing so as to avoid deterioration. Pictures are liable to suffer from transport occasionally.

4. Descriptive catalogues of the contents of the museum are frequently published. Articles on subjects of local interest are also published in the records and bulletins of the museum. Improved methods of labelling and labelling in the vernacular have been adopted.

5. The zoological collections are specially arranged so as to help local students taking up zoology. The entomological section is also specially designed to help the students of the Agricultural College who study entomology. The students have free access to the cabinet collections, and there is a quiet place where they may pursue their studies undisturbed by the general rush of visitors.

The historical and ethnological exhibits are also arranged to help students.

School children with their teachers are always welcomed and shown round and they can also reserve parts of the museum for lectures and demonstrations at any time.

Lectures and demonstrations are also given in the museum and at times outside the museum with museum exhibits.

6. The museum is open free to the public on all days of the month from an hour after sunrise to sunset roughly 7 A.M. to 6 P.M., with the following exceptions:—

It is closed on the 1st and 15th of every month for dusting.

It is closed on Christmas day, New Year's day and for half the day of Moharram.

Wednesday afternoon is reserved for women only, but one male attendant may accompany a batch of females.

Enclosure No. 9.

FROM THE GOVERNMENT OF ASSAM, NO. 3323-E., DATED THE 11TH DECEMBER, 1928.

SUBJECT:—*Royal Commission on National Museums and Galleries.*

I am directed to refer to Mr. Reid's letter No. 2502 (Edn.), dated the 15th/22nd November, 1928, on the subject referred to above, and to say that there is no National Museum or Gallery in this province. The question of establishing a provincial museum at Gauhati is at present under the consideration of this Government.

2. There is, however, a provincial cabinet of coins at Shillong managed by a committee of both officials and non-officials. Admission is free on application but until the project for the establishment of a provincial museum materialises, it is not practicable to do much to stimulate public interest in the collections or to connect it with public education.

Enclosure No. 10.

FROM THE AGENT TO THE GOVERNOR GENERAL AND CHIEF COMMISSIONER IN BALUCHISTAN, NO. 38-C., DATED THE 11TH JANUARY, 1929.

I am directed to refer to letter No. 2803-Edn., dated the 22nd December, 1928, from the Government of India forwarding a copy of a letter No. S. and G. 5010/28, dated the 17th October, 1928, with enclosures, from the India Office asking to be furnished with certain information required by the Royal Commission on National Museums and Galleries.

2. In reply I am to enclose a note compiled by the Curator, McMahon Museum, Quetta, the only institution of its kind in Baluchistan, containing the information required.

NOTE.

1. The collection is scientific in that it provides the following, arranged for public instruction mainly Zoological, Archaeological and Ethnological, all of which are provided and maintained by Government.

2. The governing body is composed of a Committee of members appointed by the Hon'ble the Agent to the Governor General. The President of the Committee is always the Political Agent, Quetta-Pishin.

The arrangement of the Museum is in the hands of a Curator.

3. The question has not arisen, but there is nothing in the constitution to limit the powers of the Committee in this respect. As the McMahon Museum, Quetta, is a Provincial Museum, dealing only with Baluchistan, Afghanistan, Persia and Arabia as far as Aden, the question of exchange with Great Britain does not arise.

4 and 5. Attempts have been made by lectures, school classes, personal explanations by the Curator and also by attaching explanatory labels, to interest

the public, but progress is very slow owing to the backward state of education in Baluchistan.

6. Admission is free. The hours are as follows:—

Summer.

From April to October.

Winter.

From November to March.

On Week Days.

From 8 a.m. to 12 noon

and

Winter.

Summer.

From 10 a.m. to 5 p.m. From 4 p.m. to 7 p.m.

On Sundays and Holidays.

Summer.

Winter.

From 4 p.m. to 7 p.m. From 12 noon to 4 p.m.

QUETTA,

J. BOND,

Dated the 10th January, 1929.

Curator.

Enclosure No. 11.

LETTER FROM THE CHIEF COMMISSIONER, AJMER-MERWARA, NO. 17-C. C./29, DATED THE 14TH JANUARY, 1929.

Royal Commission on National Museums and Galleries.

With reference to letter No. 2803-Edn., dated the 22nd December, 1928, from the Government of India, Department of Education, Health and Lands, on the above subject, I have the honour to state that there are no National Museums and Galleries in Ajmer-Merwara. The Rajputana Museum in Ajmer is, however, partially maintained by Government, who pay the salaries of the establishment including the Superintendent of the Museum.

2. The information called for in the questionnaire of the Royal Commission on National Museums and Galleries in respect of the Rajputana Museum in Ajmer is given below:—

(1) A list of collections, artistic and literary, is attached herewith.

(2) The Rajputana Museum, Ajmer, is purely an archaeological museum.

A Committee of seven members with the Commissioner, Ajmer-Merwara, as President and the Superintendent of the Museum as Secretary, exercises control over the collections and working of the Museum.

(3) As this museum does not contain any duplicate exhibits, exchange is not possible with other museums.

(4) The museum remains open throughout the week including Sundays thus offering facility to the public to visit the collections.

(5) Scholars interested in Epigraphy, Iconography, Archaeology and Numismatics from England and other parts of Europe occasionally visit this museum; while College students from different parts of India come to this museum to study the inscriptions and acquire knowledge of the early history of this part of the country.

(6) The museum remains open from morning till evening every day and no fee is charged visitors.

List of important artistic collections in the Rajputana Museum, Ajmer.

Images and Sculptures.

No. of
Images.

Particulars.

9 *Images of Surya (Sun-god).

3 * " " Brahma.

2 * " " Brahmani.

9 * " " Vishnu.

2 * " " Siva.

4 * " " Siva and Parvati.

2 * " " Marriage of Siva and Parvati.

* Of different types.

| No. of Images. | Particulars. |
|----------------|---|
| 3 | *Images of Kubera. |
| 2 | " Lakshmi. |
| 2 | " Lingam of Siva. |
| 2 | " Buddha. |
| 4 | " Varaha Avatara (boar incarnation of Vishnu). |
| 2 | " Lakulisa. |
| 2 | " Rajput warrior and his wife. |
| 2 | " Baladeva. |
| 3 | " Revanta. |
| 2 | " Sapta Matrikas (Mother Goddesses). |
| 2 | " Parsvanatha. |
| 2 | " Santinatha. |
| 2 | " Saravati. |
| 1 | Image of Indra. |
| 1 | " Yama. |
| 1 | " Varahi. |
| 1 | " Kaumari. |
| 1 | " Chamunda. |
| 1 | " Ganga. |
| 1 | " Kali. |
| 1 | " Narasimha Avatara (Lion incarnation of Vishnu). |

List of important artistic collections in the Rajputana Museum, Ajmer.

Images and Sculptures.

| No. | Particulars. |
|-----|---|
| 1 | Image of Brahma, Vishnu and Siva combined. |
| 1 | " Bhairava. |
| 1 | " Sadhu and his disciples. |
| 1 | " Lakshmi Narayana. |
| 1 | " Radha and Krishna. |
| 1 | " Brahma and Vishnu seeking the ends of a column created by Siva. |
| 1 | " Ganesa. |
| 1 | " Mahishasuramardini. |
| 1 | " Mahavira. |
| 1 | " Rishavadeva. |
| 1 | " Gomukh Yaksha. |
| 1 | Bust of Siva. |

Besides the above, there are numerous pieces of sculptures, ornamental pillars, *Toraras*, pedestals and canopies of images, etc.

List of important artistic collections in the Rajputana Museum, Ajmer.

Oil Paintings.

| No. | Particulars. |
|-----|---|
| 1 | A portrait of Maharaja Surat Singh of Bikaner. |
| 2 | " Sujana Singh " |
| 3 | " Raja Singh " |
| 4 | " Padam Singh " |
| 5 | " Katta Rayamalot of Siwana. |
| 6 | " Sivanatha Singh of Kuchaman. |
| 7 | " Thakur Jawan Singh of Ras. |
| 8 | " some prince or Thakur (name not written). |
| 9 | " some prince or Thakur (name not written). |
| 10 | " Maharaja Gaja Singh of Jodhpur. |
| 11 | " Raja Virbal. |
| 12 | " a Rajput chief seated with female attendants. |
| 13 | " a lady standing with a mongoose. |
| 14 | " a Hindu prince about to march. |
| 15 | " a Muhammadan prince. |
| 16 | " a prince seated with attendants. |
| 17 | " a Muhammadan lady standing. |
| 18 | " a Hindu lady seated. |
| 19 | " (bust only). |
| 20 | " a princess with three maids. |
| 21 | " Maharaja Surat Singh of Bikaner. |
| 22 | " Gudada Singh. |
| 23 | " Thakur Dipji. |

* Of different types.

| No. | Particulars. |
|-----|---|
| 24 | A Portrait of Thakur Dalel Singh Rajawat. |
| 25 | " Raja Gopal Singh. |
| 26 | " Maharaja Bhima Singh of Jodhpur. |
| 27 | " Emperor Farrukhsiyar. |

Besides these, there are many other portraits of the rulers of Rajputana lately copied from old portraits.

List of important literary collection in the Rajputana Museum, Ajmer.

| No. | Particulars. | Remarks. |
|-----|---|---|
| 1 | Harkeli Nataka (drama). | Two acts only engraved on two slabs and composed by the Chauhan king Vigraharaja IV. (Visaladeva) of Ajmer have been found up to now. |
| 2 | Lalita Vigraharaja Nataka. | A drama of two acts only yet found is engraved on two slabs and composed by Somadeva, the court poet of Vigraharaja. |
| 3 | A poem containing the history of the Chauhans of Ajmer. | Engraved on slabs, only the first slab has been yet discovered. |

Enclosure No. 12.

FROM THE DIRECTOR GENERAL OF ARCHAEOLOGY IN INDIA, NO. 999-48/7694, DATED 4TH JANUARY, 1929.

I have the honour to acknowledge receipt of your letter No. 2502-Edn., dated the 15th November, 1928, and to forward a detailed reply to the questionnaire of the Royal Commission on National Museums and Galleries in respect of the Archaeological Section of the Indian Museum, Calcutta, the only National Museum with which I am concerned.

Archaeological Section, Indian Museum, Calcutta.

1. *List of Collections.*—The Archaeological collections can be grouped in the following principal divisions:—

(1) Pre-historic:—

- (a) Palaeolithic and Neolithic stone implements.
- (b) Metal implements of the Iron and the Copper Age.
- (c) Mohenjo-daro and Harappa antiquities (pottery, seals, etc.) of the Rigvedic Age.

(2) Historic:—

- (a) Coins—indigenous punch-marked, North Indian local (Ayodhya, Avanti, Kosam and Taxila), Tribal (Arjunayana, Audumbara, Kuninda, Malava, Naga, Rajanya and Yaudheya), Indo-Greek, Indo-Parthian, Kushan, Gupta, Traikutaka, Mankhari, Vardhana, Western Kshatrapa, Andhara, Sassanian of Persia, Indo-Sassanian, Parthian, Hindu kings of Kabul (Ohind), Western and Eastern Chedis, Chandella, Tomara, Rathore, Chauhan, Narwar, early Kashmir (including the coins of Toramana), Kangra, Nepal, Assam, Cooch Behar, West and South Indian, Ceylon, Arakan, Chinese, Burmese, etc., and coins of the Muhammadan period—Mughal, Pathan, etc.
- (b) Inscriptions—Non-Muhammadan (Mayruan-Mediæval) and Muhammadan.
- (c) Sculptures—statues, basreliefs and architectural sculptures from the Mauryan to the Mediæval period.
- (d) Terracottas and seals—Mauryan-Gupta period.

(3) Central Asian Antiquities:—

(4) Wooden:—

- (a) Beams from the palisade at Pataliputra, Mauryan period.
- (b) Shrines, Mediæval period.

- (5) Metal utensils, Mediaeval period.
- (6) Gems from Piprava, Mauryan period.
- (7) Mughal and other jewels.
- (8) Photographs.
- (9) Library.

2. Administration.—The Indian Museum is controlled by 17 trustees appointed under paragraph 2 of Act X of 1910 (The Indian Museum Act of 1910). Of these 17 trustees six hold the appointments by virtue of their office, the remaining 11 are nominated by the Government of India, Government of Bengal, Bengal Chamber of Commerce, British Indian Association, Asiatic Society of Bengal, Calcutta University and three by the Trustees themselves. The Archaeological Section is under the control of the Director General Archaeology but the actual charge of the collections is held by the Archaeological Superintendent, Indian Museum. The co-ordinating control over the collections is exercised by the Trustees whose powers are defined in Act X of 1910.

3. Loans and Exchanges.—Under Section 7 of Act X of 1910 the trustees may loan articles or exchange or sell duplicates. There is nothing in the Act dealing specifically with reciprocal loans but there is no prohibition against them. No loans of archaeological antiquities have so far been made to foreign countries. Many of the archaeological antiquities have been fixed in the Museum, others are heavy and difficult to transport and generally it would be inadvisable to send them out of the country. Photographs of the antiquities would in general meet external needs.

4. Public interest.—Public interest is maintained by free admission, full labelling, publication of catalogues and illustrated pamphlets and by popular lantern lectures.

5. Educational aspects.—From their nature archaeological collections cannot be expected to appeal to the very young but every endeavour is made to encourage the study of the antiquities. On Thursdays the Museum is open from 10 a.m. to 12 noon to students only and on Fridays the Museum is open to students free while the general public are charged a fee. Arrangements are under consideration whereby the Superintendent and his Assistants will give instructions to University students on iconography, epigraphy, numismatics and general archaeology.

6. Admission Fees, hours, etc.—The Museum is open to the public, free, except on Thursday and Friday in each week.

On Thursday the Museum is open from 10 a.m. to 12 noon to students only, and from 12 to 4 p.m. (or to 5 p.m. in accordance with the time of year) to women and children only.

On Friday the Museum is open to students free and to the public on payment of four annas per person.

The hours during which the Museum remains open are from 10 a.m. to 5 p.m. from the 1st February to the 1st November and from 10 a.m. to 4 p.m. from the 15th November to the 31st January.

Enclosure No. 13.

FROM DIRECTOR, BOTANICAL SURVEY OF INDIA,
No. 430, DATED 17TH DECEMBER, 1928.

I have the honour to send herewith replies to the questionnaire sent with your letter No. 2502-Edn., dated the 15th November, 1928.

Replies to the questionnaire from the Royal Commission on the National Museums and Galleries.

1. Abstract list of collections for the Industrial Section Indian Museum, Calcutta.—Exhibits of this section mainly consist of the Economic products and raw materials of the vegetable kingdom. Some of

these are preserved in liquids. They are chiefly as follows:—

(a) Food products, such as cereals, pulses, tubers, rhizomes roots, leaves, stems and fruits, that are used as human food, collected from different parts of India.

(b) Fodders.

(c) Spices.

(d) Medicinal products, such as raw vegetable, crude drugs collected from various parts of India and finished products of some of the more important drugs, e.g., Cinchona, Opium, Taraktogenos, Gynocardia, Ricinus, Margosa and a number of others.

(e) Fibres—The plant specimens, raw materials and the finished products of almost all the important fibre plants of India.

(f) Silk, Cocoons, Yarn and the finished products of all kinds of silk that are reared and produced in India.

(g) Dye and Tan—Plant specimens, raw materials and finished products of all the more important vegetable dyeing and tanning materials of India, e.g., Indigo, Cutch, etc.

(h) Oil and Oils—Edible oils, drying oils and oils of other economic uses, oil-cakes, the seeds and the nuts from which these oils are obtained and their plant specimens as collected from different parts of India.

(i) There is a good collection of Indian Gums, Resins, oleo-resins, Rubber and Gutta-percha used industrially.

(j) Tea and Coffee—Specimens of different varieties of Tea and Coffee plant as cultivated in India and the finished product of both as well as pieces of miniature machinery demonstrating.

(k) Timber—Plant specimens and pieces of Timber of all the more important trees of Indian forests.

(l) Miscellaneous—

(i) Paper—Paper pulp and finished products showing different grades of paper manufactured in India.

(ii) Match Industry—Showing the different stages of the industry as carried out in the Punjab from the raw material obtained mainly from the Kashmir forest to the finished products as available in the market.

(iii) Lac Industry—Showing the different stages by means of clay models from the excretion of the Lac insect through the various stages to the finished products, e.g., Shellac, Sealing Wax, Bangles, etc.

(iv) Papier mache work—Samples of this work from Kashmir and other parts of India.

(v) Wood carving, Lacquer work and Burma Lacquer work. Samples of this work from Kashmir, Saharanpur and other parts of India.

(vi) Clay and Wooden models of fruits, flowers, tubers, etc., from various parts of India.

(vii) Mats, Cart and Wheels, Willow work, Cane-work, etc.

2. Administration.—The Department is administered by the Director, Botanical Survey of India under the Government of India, Department of Education, Health and Lands. The Trustees of the Indian Museum appoint annually a visiting committee who inspect the premises and collections and make suggestions for their improvement.

3. Loans and Exchanges.—These are mainly confined to loans of Botanical sheets to such institutions as the Herbarium at Kew. Requests for loans and exchanges are welcomed, as the work done on loaned material is often by experts in the particular collection sent and adds to its value.

4. Public Interest.—The public are admitted to the show galleries and requests for exhibits at public exhibitions complied with.

5. Educational aspects.—Specimens of exhibits are supplied to Universities, Colleges and Schools, and students are admitted to the Gallery to study the exhibits and subjects of interest are explained to them. There is also a herbarium of plant specimens of economic importance which is utilised by those interested. Popular lectures (illustrated by lantern slides) are arranged by the Trustees to the Indian Museum and such lectures on selected products, exhibited in the Gallery, are delivered to the public.

6. No fee is charged for admission into the Gallery except on Fridays when a fee of annas four per head is charged by the Trustees to the Indian Museum. The gallery remains open from 10 a.m. to 5 p.m. during the summer months and from 10 a.m. to 4 p.m. during the winter months except on Thursdays when it opens at 12 noon.

Enclosure No. 14.

FROM THE DIRECTOR, ZOOLOGICAL SURVEY OF INDIA,
No. 2379, DATED THE 10TH DECEMBER, 1928.

With reference to your letter No. 2502-Edn., dated the 15th November, 1928, I have the honour to submit the following reply to the questionnaire of the Royal Commission on National Museums and Galleries.

Question 1.—List of collections, etc.

The zoological and anthropological collections under the charge of the Zoological Survey of India can be grouped under four heads:—

(a) those made by the officers of the Zoological Survey of India since its inception in 1916,

(b) the collections made prior to 1916, by the officers of the Zoological and Anthropological Section of the Indian Museum, or those purchased by the Trustees,

(c) the collections of marine and especially deep-sea organisms made by the Surgeon-Naturalists to the Marine Survey of India since the inception of that post in 1875, and

(d) collections formerly belonging to the Asiatic Society of Bengal, which were handed over to the Government of India for exhibition and for the purpose of scientific research on the inception of the Indian Museum in 1875.

The collections in item (d) do not, strictly speaking, fall within the category mentioned in question 1, i.e., collections which derive the whole or a substantial portion of their funds from Government sources, but since they form a very important and integral part of the Collections now under the charge of the Zoological Survey of India and are maintained in a fit state of preservation by funds from the Government of India, I have included them here.

Question 2.—Administration.

The collections are now solely under the care of the Zoological Survey of India, the officers of which are appointed by the Government of India. These collections can roughly be divided into two parts:—

(i) those maintained for scientific research work pure and simple, and

(ii) those exhibited in the public galleries of the Indian Museum.

In the Zoological Survey of India one officer is appointed to be in charge of each of the larger groups in the collection, e.g., Dr. Baini Prashad (Superintendent) in charge of Mollusca, Dr. S. L. Hora (Assistant Superintendent, at present on leave) in charge of Vertebrates, Dr. B. N. Chopra (Assistant Superintendent) in charge of Crustacea, Dr. H. Srinivasa Rao (Assistant Superintendent) in charge of Invertebrates other than Insecta, Mollusca and Crustacea, Dr. Hem Singh Pruthi (Assistant Superintendent) in charge of Insecta and Dr. B. S. Guha (Anthropologist) in charge of Anthropological collections. All these officers are under the direct control

of the Director of the Zoological Survey of India, who co-ordinates their work and there is in addition a very close personal co-ordination between the various workers in the different groups.

As regard the part of the collections exhibited to the general public, these are housed in the galleries belonging to the Trustees of the Indian Museum and the Director of the Zoological Survey is *ex-officio* one of the Trustees. Other *ex-officio* Trustees are the Director of the Geological Survey of India, the Director of the Botanical Survey of India, the Director General of Archaeology in India, the Superintendent of the Archaeological Section of the Indian Museum and Officer-in-charge of the Archaeological galleries, and the Principal of the Government School of Art, who is the officer in charge of the Art Section of the Indian Museum. There is thus a very close official co-ordination between these officers in their capacity as Trustees and in addition there is a very close unofficial or demi-official co-ordination between these various officers, by means of which the assistance of any department can be obtained in order to elucidate problems that occur in the course of research work being conducted in the Museum. This co-ordination is rendered particularly easy owing to the fact that the offices and the laboratories of most of these officers are housed within the precincts of the Indian Museum itself. For example one may cite the work that the Zoological Survey of India has recently been doing in examining fossil Molluscs for the Geological Survey of India (*vide* Dr. N. Annandale's paper on "Indian Fossil Viviparae" in the *Records of the Geological Survey of India*, Vol. LI, pp. 362-367 (1921), and Dr. Baini Prashad's paper on "On Some Fossil Indian Unionidae," in the *Records of the Geological Survey of India*, Vol. LX, pp. 308-312 (1928), and conversely the assistance rendered by the Geological Survey of India (*vide* Dr. Vredenberg's paper on "Observations on the shells of the Family Doliidae" in the *Memoirs of the Indian Museum*, Vol. VIII, No. 2). Within the last two years the Anthropological Branch of the Zoological Survey of India has also been carrying out the examination of and is submitting reports on the human and animal remains excavated by the Archaeological Survey.

Question 3.—Loans and Exchanges.

The Director is empowered to carry out exchanges with other collections all over the world whether Imperial or foreign. Specimens are frequently sent to the British Museum or other Museums for the purpose of examination and return and I have always found the British Museum and all other Museums all over the world willing to reciprocate in this matter. In addition the Zoological Survey of India from time to time presents small collections of common specimens to university or other prominent museums in order to help both in the education of the public and in the instruction of students.

Question 4.—Public Interest.

(a) It is found that at the present time very few steps are necessary in order to stimulate public interest in the collections. The Indian public have always shown a keen interest in the collections exhibited in the Museum, nearly 1,500,000 persons visiting the Museum annually. So far as is possible with the funds available exhibits in the public galleries are made as interesting as possible. New discoveries are demonstrated in the public galleries with explanatory labels, but as regards this line one is faced in India with a difficulty which is not met with in other countries, namely the diversity of languages and the fact that the vast bulk of the visitors to the Museum are illiterate. In the Invertebrate Gallery which has been remodelled and reopened to the public in 1925, complete explanatory labels are exhibited throughout the whole gallery in English and it is hoped that in the future the remaining zoological and anthropological galleries will in time be reorganized on similar lines.

(b) From time to time lectures are given to the public in the Lecture Theatre of the Indian Museum. During the course of a year two courses of lectures are delivered, (i) Summer Session, and (ii) Winter Session, each course consisting of six lectures. The lectures in each Summer Session consists of a definite series dealing with a particular subject and these courses are undertaken in turn by the various sections of the Museum. The Zoological Survey of India, or its predecessor the Zoological and Anthropological Section of the Indian Museum, held such Courses of lectures on:—

- (1) Animal Life of Indian Waters.
- (2) The Ganges.
- (3) Some Aspects of Evolution in the Animal Kingdom, etc.

In each winter session six lectures are given dealing with isolated subjects.

(c) From time to time the interest of the educated public is stimulated by papers that are read or demonstrations that are made by the officers of this department in the Asiatic Society of Bengal. For many years there has been a close connection between the Asiatic Society of Bengal and the officers of the Zoological and Anthropological Section of the Indian Museum and its successor the Zoological Survey of India, and during the past 3 years in which I have been Director, lectures, or papers, have been read and exhibitions given in the Society's rooms by the officers of this department, as per list given in Appendix "A".

Question 5.—Educational Aspects.

The Zoological Survey of India has at present no direct connection with secondary education, but each year a number of advanced students from all over India come to the Museum and are accommodated by the Zoological Survey of India, for the purpose of either (a) consulting the library, which is the finest zoological library in Asia, or (b) conducting research work and consulting collections under the charge of the Zoological Survey of India. Each year a number of advanced students, professors, etc., visit the Indian Museum for carrying out researches. In addition the Zoological Survey of India acts as a lending library to all *bona fide* research workers who hold any position of responsibility in any of the universities, Government departments, etc. Two books at a time are lent out to any such research worker and these books may be changed every 14 days. In this way the facilities of the library are thrown open to workers all over India.

A proposal has recently been put forward that the officers of the Zoological Survey of India should, during the period of the summer vacation of the universities in India, give a course of lectures to which advanced students from the whole of India might be attracted. Such students would be accommodated in our laboratories and will thus also be enabled to have the advantage of (a) expert advice, and (b) the use of extensive collections for the purpose of comparison or research and of our library for reference.

Question 6.—Admission fees, hours, etc.

Admission to the Indian Museum, including the galleries under the charge of the Zoological Survey of India, is free on every day in the week, except Thursday mornings when the Museum is closed for the purpose of cleaning and on Friday when the entrance fee of Annas Four (approximately 4d.) is charged. *Bona fide* students can, however, obtain tickets that entitle them to admission free during both these periods. The Museum is opened to the public daily (except on two or three holidays) between the hours of 10 a.m. and 5 p.m. throughout the year, with the exception of the above mentioned weekly period of Thursday mornings when the Museum opens at 12 noon.

With reference to the research collections under the care of the Zoological Survey of India, no charge whatever is levied for admission to or access to these collections, but admission to these collections is limited to actual research workers who must apply to and obtain permission from the Director of the Zoological Survey of India.

The offices and research collections of the Zoological Survey of India are open from 10.30 a.m. to 4.30 p.m. every day except Sundays and public holidays.

APPENDIX "A".

1925.

Papers.

- January 7th ... *S. L. Hora*—On the Habits of a Succineid Mollusc from the Western Ghats (with exhibits).
 June 3rd ... *S. Ribeiro*—Coleoptera of the Family Paussidae.
 August 3rd ... *B. S. Guha*—Preliminary Report on the Anthropometry of the Khasis.

Exhibits.

- December 7th *R. B. S. Sewell*—Prehistoric Remains from Baluchistan.

1926.

Papers.

- April 5th ... *S. L. Hora*—A short note on the distribution and habits of *Balwantia soleniformis* (Benson).
 May 3rd ... *R. B. S. Sewell*—Maritime Meteorology in Indian Seas.
 May 3rd ... *S. L. Hora* Note on a Hermaphrodite loach.
 July 5th ... *R. B. S. Sewell*—A brief account of investigations into a case of sudden mortality among the fauna of the Indian Museum tank.
 August 2nd ... *S. Ribeiro*—A note on a Simulid larva found associated with a mayfly nymph.
 November 1st *S. L. Hora*—On the Manuscript drawings of fish in the library of the Asiatic Society of Bengal.
 I. Fish drawings in the Mackenzie collection.

Exhibits.

- January 4th ... *R. B. Seymour Sewell*—A natural Pearl *in situ* in an Oyster.
 January 4th ... *R. B. Seymour Sewell*—An example of a sacred or left-handed Chank-shell.
 May 3rd ... *R. B. Seymour Sewell*—Specimen taken from the raised Coral Reef of Southern India.

1927.

Papers.

- March 7th ... *S. L. Hora*—On a peculiar fishing implement from the Kangra Valley.
 March 7th ... *S. L. Hora*—On the occurrence of the Polyzoan *Pulmatella fruticosa* in running water in the Kangra Valley, Punjab.
 March 7th ... *S. L. Hora*—On the Ms. drawings of Fish in the Library of the Asiatic Society of Bengal:
 II. Fish drawings in Buchanan's Zoological Drawings.
 III. Fish drawings amongst the Zoological Drawings of Lt.-Col. Sir Alexander Burnes (1805-1841).

April 4th ... *B. N. Chopra*—A note on Fish Mortality in the Indaw River in Upper Burma.

- June 6th ... *Baini Prashad*—On the dates of publication of P. M. Heude's Memoirs on the Molluscs of China.
 June 6th ... *Baini Prashad*—On the dates of publication of Hanley and Theobald's "Conchologia Indica".

1927.

Papers—contd.

- June 6th ... *S. L. Hora*—An Albino Magur, *Clarias batrachus* (Linn.).
 August 1st ... *S. L. Hora*—On a goat employed as "Scape-goat" in the Bilaspore District, Central Provinces (India).

Exhibits.

- May 2nd ... *R. B. Seymour Sewell*—Primitive forms of apparatus for obtaining fire and various types of lamps used in India, past and present.
 (This exhibit was shown and commented upon.)
 July 4th ... *Baini Prashad*—Early Conchological literature.
 August 1st ... *Baini Prashad*—Testacea Utriusque Siciliae by J. X. Poli, 1791.
 August 1st ... *Baini Prashad*—Systema Naturae, etc., by C. Linnaeus, 1766.
 August 1st ... *Baini Prashad*—The Universal Conchologist by T. Martyn, 1784.

1928.

Papers.

- May 7th ... *S. L. Hora*—Lunar Periodicity in the Reproduction of Insects.
 May 7th ... *R. B. S. Sewell*—The Temperature and Salinity of the surface water of the Bay of Bengal and Andaman Sea, with reference to the Laccadive Sea.
 June 4th ... *S. L. Hora*—A further note on the Manuscript Drawings of Fish in the Mackenzie Collection.
 August 6th ... *Baini Prashad*—On the dates of publication of the Fishes of India by Dr. Francis Day.
 November 5th *S. L. Hora*—Remarks on the Gunther-Day controversy regarding the specific validity of Hamilton-Buchanan's *Cyprinus chagunio*.
 December 3rd *S. L. Hora*—The Habitat and systematic position of two imperfectly known Loaches from Afghanistan.

Exhibits.

- January 2nd ... *R. B. S. Sewell*—Prehistoric Animal Remains from the Ancient Indian City of Mohenjo-daro, Sind.
 1925—1928. General Lectures.
 1926: June 16th *R. B. S. Sewell*—The Coral Atolls of Indian Seas. (Illustrated with lantern slides.)

Enclosure No. 15.

FROM THE DEPARTMENT OF INDUSTRIES AND LABOUR
 NO. M.-297, DATED THE 20TH DECEMBER, 1928.

The undermentioned papers are forwarded to the Department of Education, Health and Lands with reference to their endorsement No. 2503-Edn., dated the 15th November, 1928, for information and necessary action.

Copies of letter from the Director, Geological Survey of India, Calcutta, No. 6294/849 (1), dated the 12th December, 1928, and its enclosures.

Originals—Bye-laws of the India Museum.

COPY OF LETTER NO. 6294/849 (1), DATED THE 12TH DECEMBER, 1928, FROM THE DIRECTOR, GEOLOGICAL SURVEY OF INDIA, TO THE UNDER SECRETARY TO THE GOVERNMENT OF INDIA, DEPARTMENT OF INDUSTRIES AND LABOUR.

SUBJECT:—Royal Commission on National Museums and Galleries.

In reply to your letter No. M.-297, dated the 29th of November, 1928, I have the honour to enclose herewith answers to the questionnaire submitted by the Royal Commission on National Museums and Galleries.

1. *List of Collections, Artistic, Scientific and Literary.*—The collections covered by this reply are those of the Geological Survey of India, and, as such, consist of minerals, rocks, fossils and meteorites. The nucleus for these collections was derived from the Asiatic Society of Bengal. Soon after the foundation of the Geological Survey of India in 1851, the collection of minerals and fossils in the Museum of Economic Geology was transferred from the Society's rooms to the then headquarters of the Survey in Hastings Street, Calcutta. The Museum of Economic Geology was amalgamated with the Geological Survey in 1858, and the combined collections were transferred to the Indian Museum, in which they are now housed, in 1875.

With the exception of the nucleus mentioned above, all specimens are the property of the Government of India from which the funds of the Geological Survey of India are derived.

An inventory, taken in 1927, of the specimens exhibited and stored in the collections of the Geological Survey resulted as follows:—

| | Total number | Number exhibited in the museum. |
|--|--------------|---------------------------------|
| Minerals interesting from a scientific point of view | 11,960 | 4,220 |
| Minerals interesting from an economic point of view | 4,690 | 4,690 |
| Meteorites | 588 | 588 |
| Rocks | 44,160 | 3,730 |
| Fossils (vertebrate) ... | 26,780 | 3,270 |
| Fossils (invertebrate) ... | 197,270 | 47,890 |
| Duplicate rocks and minerals arranged in sets for educational purposes | 14,950 | — |
| Totals | 300,398 | 64,388 |

2. *Administration.*—The Museum Acts of 1876 and 1887 were repealed by the Indian Museum Act, 1910 (Act No. X of 1910). Under this last Act the following persons were incorporated as Trustees of the Indian Museum:—

(a) The six persons for the time being performing the duties of the following offices, viz.:—

- (i) The Accountant General of Bengal.
- (ii) The Principal Government School of Art, Calcutta.
- (iii) The Director, Geological Survey of India.
- (iv) The Superintendent of the Zoological and Anthropological Section of the Museum.
- (v) The Director General of Archaeology.
- (vi) The Officer-in-charge of the Industrial Section of the Museum.

(b) One other person to be nominated by the Governor General in Council.

(c) Three other persons to be nominated by the (Lieutenant) Governor of Bengal.

(d) One other person to be nominated by the Council of the Asiatic Society of Bengal.

(e) One other person to be nominated by the Bengal Chamber of Commerce.

(f) One other person to be nominated by the British Indian Association, Calcutta.

(g) One other person to be nominated by the Syndicate of the Calcutta University.

(h) Three other persons to be nominated by the Trustees.

Under the Bye-laws of the Indian Museum, sanctioned by the Government of India in January, 1928, the Director, Geological Survey of India, is the officer in charge of the Geological section of the Museum. He furnishes a copy of his Annual Report regarding the galleries and the exhibits of that Section to the Trustees. A copy of these bye-laws

is appended hereto, and a study of these will show that there is a general system of co-ordinated non-technical control by the Trustees over the various sections constituting the Indian Museum. A few examples will make this clear. The Trustees appoint at their Annual General Meeting three visitors from among their number who visit the Museum buildings and galleries (including those of the Geological Section), and, if necessary, recommend improvements. Again, no structural alterations of any kind can be made in the Museum buildings without the consent of the Trustees. Also, all questions of admission to the Geological Section, admission fees, etc., are regulated by the Trustees inasmuch as the Geological Section forms but a part of the Indian Museum.

3. Loans and Exchanges.—As the Head of the Geological Section of the Indian Museum, the Director has full authority to issue on loan or exchange any specimens in the collections to either Imperial or foreign institutions. It has always been the policy of the Director to promote the exchange, loan and presentation of specimens to other institutions both Imperial and foreign.

4. Public Interest.—Catalogues of the exhibits in the show-cases of the Geological Section of the Indian Museum are available for sale to the public at a low price.

A guide for the section is in attendance at the Museum two days a week. His duties are to explain and describe the exhibits to visitors.

Two courses of Popular Lectures, which are free to the public, are given each year in the Museum. The usual procedure is for these lectures to be given by officers of the various sections constituting the Indian Museum. The average attendances for the Summer and Winter Courses held in the year 1926-27 were 95 and 177, respectively.

In connection with public interest, it is worthy of note that the Indian Museum is probably one of the most popular institutions of its kind in the world. During the year ending March 31st, 1927, 1,088,900 persons attended the Museum. As the institution was open to the public for 287 days during this period, the average daily attendance was 3,794. Of the 1,072,091 Asiatics attending, 709,309 were males and 362,782 were females; of the 16,809 Europeans, 9,685 were males and 7,124 were females.

5. Educational Aspects.—The collections of the Geological Section of the Indian Museum are arranged so as to be of the greatest educational value to students of Geology. Public education in Geology in the neighbourhood of Calcutta is confined to the Presidency College, Calcutta, and the Engineering College, Sibpur, and the arrangement of the collections follows that of text-books used in the above institutions.

Every facility to study specimens is given by the Director to *bona fide* students and such members of the public as are interested.

Specimens are frequently sent on loan to students and persons connected with Indian, Imperial and foreign institutions. When the despatch of actual specimens is inadvisable, accurate casts are sent instead, if so desired.

The collections in the Geological Section of the Indian Museum embrace a large number of duplicate specimens, some of which are collected solely for the purposes of presentation to Indian Schools and Museums by the Field Collectors and other officers of the Geological Survey of India. Mention is made in the Annual Report of the Geological Survey of India of the presentations made.

The specimens in the collections of the Geological Section are often used for the purposes of practical examinations in Geology and for the illustration of lectures. In this connection, it is worthy of note that the Professor of Geology at the Presidency College, Calcutta, is generally one of the officers of the Geological Survey of India. By means of this arrangement, the students at this institution are kept well informed of recent developments in

Geology, the major part of research work in Geology in India being conducted by the officers of the Geological Survey.

A study of the bye-laws (appended hereto) shows that the Trustees are fully aware of the educational value of their institution to students. On Thursdays the Museum is open from 10 a.m. to 12 noon to certified students only. On Fridays, when a charge is made, the Museum is open free to certified students. Students avail themselves freely of the facilities offered by the Trustees.

6. Admission Fees, Hours, etc.—In all matters, such as admission fees, hours, etc., the Geological Section is regulated by the bye-laws of the Indian Museum.

The Museum is ordinarily open to the public from 10 a.m. to 5 p.m. daily. On the first Monday of every month, the Museum is open to ladies only, only one adult male escort with each party being admitted; all boys under 10 years of age are granted admission. On Thursdays the Museum is open from 10 a.m. to 12 noon to certified students only, and after that time to the general public. On Fridays the Museum is open to certified students free and to the general public on payment of four annas per head.

Enclosure No. 16.

FROM THE HONOURARY SECRETARY TO THE TRUSTEES OF THE INDIAN MUSEUM. NO. 317-T., DATED 24TH DECEMBER 1928.

I am directed to acknowledge the receipt of your letter No. 2502-Edn., dated the 21st November 1928, forwarding a copy of a questionnaire of the Royal Commission on National Museums and Galleries and requesting that the Government of India may be furnished with the information called for therein, in respect of the Indian Museum at Calcutta.

2. The Trustees understand that the Director of the Geological Survey of India, the Director of the Zoological Survey of India, the Director General of Archaeology in India and the Director of the Botanical Survey of India have received copies of the questionnaire direct from the Government of India and have already submitted their replies to the same. In the circumstances, the Trustees do not consider it necessary to recapitulate what has already been said with regard to the collections under the direct supervision of these officers and they propose to confine their remarks to the question of the general administration of the Museum and to deal with only the collections of the Art Section and the Art Gallery which are directly under them.

3. General Administration.—The Indian Museum at Calcutta is a Government Institution and is maintained entirely by the Government. The provision for the establishment of a public museum, at Calcutta, under a Board of Trustees, was made by the Indian Museum Act of 1866. The Museum building was ready for occupation in 1875, but the galleries were not thrown open to the public till 1878. The Archaeological and Zoological collections of the Asiatic Society of Bengal and the Geological collections belonging to the Government formed the nucleus of the Museum but there have since been considerable additions to the various collections. Several changes have been effected in the constitution of the Board of Trustees by the various Acts passed from time to time and under the last Act, X of 1910, the number of Trustees was fixed at 17. The Superintendent, Archaeological Section, has since been added to the list, bringing the total to 18. The Museum consists of five sections, viz., Geological, Zoological, Archaeological, Industrial and Art, under the Director, Geological Survey of India, the Director, Zoological Survey of India, the Director General of Archaeology in India, the Director, Botanical Survey of India and the Principal, Government School of Art, respectively. The Heads of all the sections are *ex-officio* Trustees and with the exception of the Principal, Government

School of Art, they are all officers of the Government of India. The Principal, Government School of Art, is an official under the Government of Bengal, but as the Officer in Charge of the Art Section and the Art Gallery of the Museum, he is subordinate to the Trustees. The Museum buildings and lands are vested in the Trustees; they arrange for the guarding of the exhibits and exercise general supervision over the management of the different galleries. For the maintenance of discipline in the Museum, they are helped by a Committee of Management, consisting of the five heads of sections and the Honorary Secretary to the Trustees. It will thus be observed that a very close co-ordination exists between the Trustees and the heads of Sections in all matters pertaining to the Museum. The lectures in the Museum are also organized by the Trustees in consultation with the sections and the cost of the lectures is borne by the Government of Bengal.

Admission fees, Hours, etc.—The Museum is open to the public free of charge on all days of the week, except Fridays, when a fee of annas four per head is charged. It is open from 10 a.m. to 5 p.m. on all days except Thursdays, when it opens at 12 noon. There is no separate fee for any particular collection.

4. I will refer to the collection in the Art Section and Art Gallery of the Museum.

Art Section and Art Gallery.—The Art Section of the Museum was constituted in its present form as recently as 1911 by the amalgamation of the Artware Court of the Museum administered by the Reporter on Economic Products to the Government of India and the Art Gallery of the Bengal Government under the Principal, Government School of Art. The two collections were transferred from their original location to the new wing of the Museum which was completed in September 1911, and the combined collection was placed in charge of the Principal, Government School of Art, as Officer in Charge of the Art Section and the Art Gallery. The Art Section was opened to the public in December, 1911, and Their Imperial Majesties were the first visitors to the Art Section in its recognized state.

The collections in this section have been arranged primarily into three main classes (1) Textiles, (2) Metal Wood, Ceramics, etc., and (3) Pictures. These three classes have again been resolved into subdivisions, as for example, the textile class, which have been separated into (a) those articles decorated in the loom, such as flowered muslins and brocades, and (b) those which are ornamented after they leave the loom, such as embroideries and cotton prints. With this classification the aim has been to observe such methods of subsidiary grouping as may render the collections both useful to the student and intelligible to the general public. These methods necessarily vary somewhat in the different classes, but as a rule may be described in this order (i) process or technical subdivision of the craft; (ii) historical, by date; (iii) local, by country of manufacture. The Textile exhibits contain specimens of "wax-cloth" "wax printing", "tie-dyeing", "cotton printing" and every form of embroidery. The collection also contains brocades of Berhampur in Bengal and the woven Kashmir shawl. Works in metal, wood, ivory, etc., are the best specimens of Indian Art. They consist of (a) metal wares, (b) stone wares including lapidary work, (c) glass and earthen wares, (d) lacquer wares, (e) ivory and horns, (f) leather, (g) papier mache, (h) painted wood, (i) inlaid wood, (j) wood-carving, and (k) glass mosaic. Those under (a) may be subdivided as (1) brass and copper wares from Tibet, Bhutan and Nepal, (2) brass and copper wares from other parts of India, (3) damascened and encrusted wares, (4) enamelled, niello and bidri wares, (5) silver wares and (6) gold wares and imitation gold ornaments. The Pictures comprise the highest form of artistic expression in the sphere of Indian

aesthetics. There are about 600 indigenous miniature water-colour paintings in the Picture Gallery collected from all parts of the country and fully representative of this aspect of the fine art of India. The pictures may be classified into the two broad divisions of Hindu and Mahomedan.

Loans and Exchanges.—With the permission of the Trustees the Officer in Charge of the Section can exchange duplicate art specimens for other articles from other Government Museums in British India. There has been no reciprocal loan and exchanges as between the collections of Great Britain and the collection of the Art Section and the Art Gallery, but Trustees are of opinion that pictures do not suffer in transit if packed securely.

Public interest and Educational aspects.—To stimulate public interest lectures on subjects relating to Fine Arts are periodically organized by the Trustees.

Six copies of a "Short Guide to the Indian Museum" dealing briefly with all the Sections are enclosed for the use of the Royal Commission.

Enclosure No. 17.

FROM THE LIBRARIAN, IMPERIAL LIBRARY, NO. 2303,
DATED THE 9TH JANUARY 1929.

With reference to your letter No. 2804-Edn., dated the 22nd December 1928, I have the honour to send herewith the information called for in the questionnaire of the Royal Commission on National Museums and Galleries so far as the Imperial Library is concerned.

1. The collections in the Imperial Library are wholly literary, consisting mainly of the printed books and manuscripts in European and Oriental Languages. There are also a few old prints and drawings in water colour, which are all kept bound in folio volumes and are treated and preserved as books. They derive their funds solely from Government sources, the Library being a Government institution.

2. There is only one governing body of the Library, namely the Library Council, which is both an advisory and a superintending body, acting under the direction of the Government of India in the Department of Education, Health and Lands. The Librarian, who is the *ex-officio* secretary to the Council, supervises and controls, by virtue of his office and under the direction of the Council, the working of the various departments of the Library.

3. For loans and exchanges of books and MSS. and also of prints and drawings the responsibility lies with the Library Council and the Librarian. Reciprocal loan will be very helpful and the exchange of duplicates is a great desideratum. I cannot make any authoritative statement with regard to the question about the transport of pictures.

4. We let people know about the existence of the institution and the hours during which we keep it open for the reading public by advertising in the Gazettes (Calcutta and India). Nothing further is being done to stimulate the public interest in the collections in the Library.

5. All books, prints and drawings are made available to the visitors and readers, and facilities are afforded to serious students for study and research.

6. Only adults (people above 18 years of age) are admitted, there being no children's department. No admission fee is being charged; only to guard against wilful damage and theft some personal guarantee is required of the readers and visitors who want admission. The Library is kept open from 10 a.m. to 7 p.m. on ordinary working days, from 11 a.m. to 5 p.m. on gazetted holidays and from 2 to 5 p.m. on Sundays.

Enclosure No. 18.

FROM THE CURATOR, INDIAN WAR MEMORIAL, NO. 127-I.C., DATED 4TH DECEMBER, 1928.

With reference to your letter No. 2502-Edn., dated the 15th November, 1928, I have the honour to forward a few notes, in reply to the questionnaire, from my personal knowledge and observation, the majority of the questions can be better answered by the Committee than by myself, the notes put up may, however, be of some use and guide for your information.

1. War trophies of every sort, from the different Fronts, principally Mesopotamia, East Africa and North-West Frontier, in the late war. Also war pictures, photographs, publications, stamps, coins and currency notes.

2. The Museum is controlled by a committee consisting of the Secretary of the Department of Education, Health and Lands, Government of India, as President, and the Chief Commissioner, Delhi, and the representatives of the Adjutant-General's and Quartermaster-General's Branches and the Foreign and Political Department, as members.

3. As the collections are all of one kind, no question of co-ordinating them arises. Exchanges have occasionally been made between the Imperial War Museum, London, and this Museum. Pictures acquired from abroad do not appear to have suffered as a result of their transport.

4. Public interest is already fairly active, and no special steps are at present taken.

5. Educational aspects.—Does not arise.

6. Admission fees, hours, etc.—There is no charge for admission. The Museum is open three hours in the morning and three hours in the afternoon every day in the year.

BRITISH GUIANA.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The British Guiana Museum (Royal Agricultural and Commercial Society).

The Collection is on the whole of no outstanding scientific value, but as a local museum represents a very notable effort. Ornithology and Ethnology are best represented, but even here there is a considerable lack of data.

2. ADMINISTRATION.

The Governing body is the Museum Committee of the Royal Agricultural and Commercial Society, of which the Director of Agriculture is ex-officio Chairman. The other members of the Committee—four—consist principally of Scientific officers of Government, but who are elected in their private capacities. At present these members are the Director of Education, the Conservator of Forests, the Government Entomologist, the Biology Master, Queen's College. Government grant, \$1,000 per annum (£208 6s. 8d.).

3. LOANS AND EXCHANGES.

There is little in the collection, except in the groups mentioned, that would be of interest to other Museums.

4. PUBLIC INTEREST.

At present insufficient public interest is evinced in the collection, but steps are being taken to remedy this. One of the difficulties is lack of adequate funds from which to pay a first-class curator.

5. EDUCATIONAL ASPECTS.

A course of lectures has been arranged in conjunction with the Department of Education for children of primary schools.

6. ADMISSION FEES, HOURS, ETC.

The practice up to the present has been to open the Museum free to all on week-days, from 10 a.m. to 4 p.m. It is now proposed to have one pay day (Friday), and the charge will be 6d. for adults, 3d. for children.

CEYLON.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The Colombo Museum.

The Collections comprise Zoology, Mineralogy, Archaeology, Ethnology, Art and Handicrafts, also a reference library dealing with the above subjects.

2. ADMINISTRATION.

The Museum is in charge of a Director. There is a Committee of Management of which the Director is Chairman. The Committee is appointed by the Governor. All collections are under a central control in theory. In practice, except in the zoological collections and such things as furniture, china and glass of which the Director has some expert knowledge, there is no co-ordination of work for the reason that in the absence of experts no work can be done. Very valuable collections are lying awaiting treatment by specialists.

3. LOANS AND EXCHANGES.

We have never had loans from English collections. Very rarely we have lent specimens to exhibitions such as those at St. Louis and Wembley.

4. PUBLIC INTEREST.

The chief way in which public interest is stimulated is by making the exhibits as attractive as possible.

5. EDUCATIONAL ASPECTS.

The collections are only connected with public education indirectly. Parties of school children with their teachers visit the Museum frequently. Special lectures for school teachers have been given at the Museum by the Museum Staff. When the new wing is built it is hoped to provide a special educational section in the Museum.

6. ADMISSION FEES, HOURS, ETC.

Admission is free.

The Museum is open every day except Friday, from 10 a.m. to 6 p.m., and on Christmas Day and New Year's Day, from 3 p.m. to 6 p.m.

CYPRUS.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The Cyprus Museum.

The Collections comprise pottery, stone statues, terracotta statues and statuettes, and glass, bronze and gold ornaments, all found in Cyprus, and dating from about 3000 B.C. to A.D. 1500.

2. ADMINISTRATION.

There is a Cyprus Museum Committee, consisting of four ex-officio members and five elective members, elected by the subscribers in accordance with the provisions of the Law of Antiquities, Law IV, 1905. Control rests with the Curator of the Museum and the Cyprus Museum Committee.

3. LOANS AND EXCHANGES.

The right of loans and exchanges is vested in the Committee. Owing to the fragile nature of the exhibits loans have not so far been found possible.

4. PUBLIC INTEREST.

People are encouraged to visit the Museum. Public lectures are contemplated, but have not yet begun.

5. EDUCATIONAL ASPECTS.

Both Greek and Moslem boys' and girls' schools visit the Museum regularly, and lectures are given to them.

6. ADMISSION FEES, HOURS, ETC.

Entrance is free.

Open week-days 9-12 a.m. and 2-4 p.m., Sundays 2-4 p.m., in winter, and 9-12 a.m. and 3-5 p.m. and Sundays 3-5 p.m., in summer. On Saturday afternoon the Museum is closed.

FALKLAND ISLANDS.

There is only one institution in the Colony which comes within the scope of the inquiry. This is the Stanley Museum, containing objects of local interest and housed in one room in the Town Hall in Stanley. It belongs to Government, and derives most of its funds from a Government grant. The annual expenditure on it is negligible—nil in 1928.

The Museum is managed by a Committee appointed by Government, whose authority is required for any expenditure proposed by the Committee. Admission is free. The Museum is open daily except Thursday for two hours.

THE FEDERATED MALAY STATES.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The Government Museums at Kuala Lumpur and Taiping.

Both these Museums are local in their scope. The older institution, that at Taiping, contains unique ethnographical and archaeological collections. The former illustrate the manufactures, life and customs of the Peninsular Malays and of the Pagan Races (Negrito, Sakai, Jakun), while the latter, not very extensive a few years ago, are being added to rapidly as knowledge of the prehistory of Malaya is extended. There are also zoological collections (birds, mammals and reptiles), and some illustrating mineralogy and economic products.

The Selangor Museum, Kuala Lumpur, chiefly zoological, contains fine exhibition collections of mammals, birds, reptiles, fish and insects with some mollusca. There are also ethnographical exhibits and some antiquities. A special feature of the Museum is the study collection of insects which is continually being expanded by material obtained on expeditions. It has recently been enriched by the transfer, on indefinite loan, of the study collections of insects from the Raffles Museum, Singapore, these being in exchange for the unique study collections of mammals and birds formerly in the Selangor Museum, but now deposited in the Raffles Museum on similar terms.

As much of the work carried out in the Federated Malay States Museums is of an original nature, correspondence with other institutions is frequent. This is especially the case with regard to insects, collections being sent out for study and report to the leading authorities throughout the world. Work on vertebrates is now chiefly carried out by the Raffles Museum, Singapore, but, in former years, the great majority of this was done in the Selangor Museum. With regard to ethnography and archaeology, the Federated Malay States Museums are in touch with authorities in the Dutch East Indies, Sarawak, Indo-China and Siam, as well, when necessary, with those at home. Results of original work are published in the *Journal of the Federated Malay States Museums*, which appears irregularly as material accumulates and funds allow. Usually from two to four parts appear in a year, some of these being ethnographical and antiquarian; others zoological.

2. ADMINISTRATION.

The Director of Museums, Federated Malay States, is in control of both Museums. He is also Director

of Museums, Straits Settlements. The Selangor Museum specializing in insects, the Systematic Entomologist is stationed there as Officer-in-Charge. The Ethnographer is stationed in Taiping, and is in charge of this institution, which is recognised as being mainly ethnographical. The Director of Museums is responsible to Government for the "management, proper care and development of the Museums." Correspondence with other Museums, Scientific Institutions or individuals with regard to the gift, loan or exchange of specimens is conducted through the office of the Director and is subject to his control. Suggestions regarding such matters are, however, frequently made by the Officer-in-Charge and entertained by the Director. European Museums Officers are generally appointed by the Colonial Office on behalf of the Federated Malay States Government, occasionally by the local Government with the sanction of the Colonial Office.

3. LOANS AND EXCHANGES.

The Director of Museums has wide powers with regard to loans, gifts and exchanges. All type specimens of Mammalia, Aves and Insects are presented to the British Museum Natural History. As the Federated Malay States Museums are entirely local in their scope, there is not much opportunity for exchanges, but duplicate collections, especially of ethnographical and archaeological material, are sometimes presented to British and other museums. Collections of these kinds have been sent to the British Museum; Pitt Rivers Museums, Oxford; University Museum of Ethnology, Cambridge; Liverpool Museum; Service Geologique de l'Indo-Chine, etc. Loan or gift collections, unless of local specimens, or collections from neighbouring countries for comparative purposes, are not desired. As pictures do not form part of the collections, the question of damage during transport does not arise.

4. PUBLIC INTEREST.

The Museums are much visited by and popular with Asiatic members of the general public of all nationalities, but the vast majority of such visitors are either illiterate or have no European education. Exhibits are very fully labelled in English for the benefit of those who can read and understand that language, while ethnographical exhibits have also their names in romanized Malay. European visitors to Malaya nearly always come to the Museums, as frequently do Europeans resident in the country who visit Kuala Lumpur and Taiping from out-stations. European residents in these two towns, however, do not make as much use of the Museums as they might. It is difficult to arouse interest further.

5. EDUCATIONAL ASPECTS.

The Museums are not directly connected with public education, but parties of boys and girls from the English schools, under the supervision of masters and mistresses, pay frequent visits to them.

6. ADMISSION FEES, HOURS, ETC.

There are no fees for admission and the public galleries of the Museums are open, with the exception of all Fridays, throughout the year, Sundays and Public Holidays included, from 9 a.m. until 5.30 p.m.

JAMAICA.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The Institute of Jamaica.

The Collections comprise:

- (a) The General Library of books, Magazines and Newspapers.
- (b) The West India Reference Library of books, pamphlets, manuscripts and maps.
- (c) The Museum comprising natural History objects: A small collection of living animals.

2. ADMINISTRATION.

The Director of Museums, Federated Malay States, is in control of both Museums. He is also Director

(d) The Jamaica History Gallery containing portraits of Jamaica worthies, engravings of Jamaica scenery and various Art objects.

2. ADMINISTRATION.

The governing body of the Institute of Jamaica consists of a Board of Governors, four of whom are nominated by the Governor of the Colony, four nominated by the Elected Members of the Legislative Council and four elected by the Members of the Institute—one of each class retiring each year.

3. LOANS AND EXCHANGES.

The Institute receives gratis books from, amongst others, the British Museum, the Natural History Museum, the John Rylands Library, the Smithsonian Institution, the Carnegie Institution, the Hispanic Society of America, the New York Public Library and the Museum of Comparative Zoology.

Arrangements are made for the loan of books to the country parts, in boxes of one hundred volumes, in the case of Literary Societies; and twenty-five volumes in the case of Libraries formed by Teachers in Elementary Schools.

With regard to Science: specimens of Natural History have been sent from time to time for the purpose of identification and reference both to England and America.

With regard to Art: for several years, beginning with 1894, the Institute held Exhibitions of Arts and Crafts, until the building in which it was held was wrecked by the Earthquake of 1907, after which various makeshifts were made use of in the city of Kingston, but ultimately these became no longer available, and the holding of Arts and Crafts Exhibitions had to cease. To these exhibitions the Victoria and Albert Museum was in the habit of sending exhibits of such a character as would be useful to Art students, but the practice ceased after the earthquake.

The Royal British Colonial Society of Artists sent out for exhibition in 1926, a collection of Oil Paintings, Water Colours and Etchings. Though the undertaking met with a meed of appreciation, the financial result was disappointing. The Society sent out another collection this year, but the results will not warrant a repetition of such a display. Pictures if properly packed, stowed and handled on board ship do not suffer in any way as a result of their transport.

4. PUBLIC INTEREST.

The Board of Governors of the Institute reports annually to the Governor of the Colony on the work done. The Secretary and Librarian, who is also responsible for the upkeep of the Museum, as there has been no Curator for some time, writes notes from time to time to the public press, dealing with matters of interest in connection with the Library, Museum and Art collections. The Lecture Hall is not infrequently placed at the disposal of other Societies.

5. EDUCATIONAL ASPECTS.

In addition to the holding of Arts and Crafts Exhibitions, the Board offers from time to time, prizes for work done in connection with the various objects at the Institute. Every facility is given for School Teachers and their pupils to study the collections.

Members meetings are also held from time to time, on subjects connected with the Institute.

Every endeavour is made to supply information to inquiries on all matters connected with the Literature, Science and Art of the Colony.

Both the West India Reference Library and the Museum are made frequent use of by experts and students in History and Natural History, both from England and America.

6. ADMISSION FEES, HOURS, ETC.

Admission is free. Subscribing and other members of the Institute have special privileges. In the case of the Exhibition of Arts and Crafts and those held by the Royal British Colonial Society of Artists, a small charge is made.

The Institute is open daily (except on Sundays, Good Friday and Christmas day) from 9 a.m. to 9 p.m., and on public holidays it is open from 9 a.m. to 5 p.m. On Sundays it is occasionally used by the Jewish community.

LEEWARD ISLANDS.

There is only one Museum (and no Gallery) in Dominica; which is maintained by means of a small annual grant from public funds. The exhibits are confined to objects of local character and interest alone, and comprise small collections of ethnographical and geological items, ornithological and entomological specimens, and specimens of marine biology, and of the economic products of the island. Administration is vested in a Committee appointed by the Government. The question of loans and exchanges hardly arises.

The Museum is open to the public on every weekday; but no special steps are taken to stimulate public interest by the Committee as a body.

The collections are not in any way directly connected with public education.

There is no charge for admission.

MALTA.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

(i) *The Valletta Museum at the Auberge d'Italie.*

The Valletta Museum originated from a collection of antiques in the Public Library dating from the time of the Order. In 1903, a Historical and Archaeological Museum was arranged in a house opposite St. John's Church. In 1926, the Auberge d'Italie was fitted up to house the archaeological collection and other collections of Natural History, Art and Mineralogy.

The following are the collections in the Valletta Museum.

Prehistoric Relics.—Pottery, flint and stone implements, statuettes, amulets, etc., derived from excavation of local sites, also photos, plans, drawings, models of the most important monuments.

Historical Periods.—Models, plans, etc., of rock tombs, and tomb furniture of the Phoenician, Carthaginian and Roman types, including Catacombs, all local finds.

(a) *Roman Period.*—Roman pottery, glass, pavements, objects from Roman Houses, mostly from the Roman Villa (1st Century) at Rabat, Notabile.

(b) *Saracenic.*—Kufic inscriptions, coins.

(c) *Siculo-Norman.*—Photos of local architecture of the 12th-14th century.

(d) *Order of St. John.*—Pottery, silver, sacred vestments, models of ships, drawings, photos of fortifications, etc., and pictures of the time of the Order.

(e) *Modern Period.*—French occupation—British period.

(f) Collection of Coins from Phoenician time to present currency.

(g) There is a room in which foreign antiquities are exhibited.

Natural History Section.—Fossil animal bones from local caves and fissures—fossil shells and fishes from local rocks. Specimens of local rocks. Collection of stuffed local mammals and birds and preserved local fishes, crustacea, etc., land and marine shells, local reptiles and insects.

Art Section.—A few sculptures and a collection of pictures, drawings, prints of local and foreign artists, and a few art objects; also specimens of contemporary arts.

Mineralogical Section.—An extensive collection of foreign minerals.

(ii) *The "Roman Villa" Museum, Rabat.*

The Museum at Rabat has a collection of statuary objects and architectural decorations, the remains of a rich Roman House of the 1st Century. In a separate hall a collection of architectural remains and the contents of rock tombs found at various times within the Rabat district. The Museum Department is also in charge of the following sites:—

- (a) The Early Christian Catacombs at Rabat, known as St. Paul's Catacombs, and other minor Catacombs in that and other districts.
- (b) The prehistoric Hypogeum of Hal-Safieni, Casal Paula, attributed to the late Stone Age period.
- (c) The prehistoric remains of three Temples, known as Tarxien, near Tarxien village.
- (d) The Stone Age Temples of Hajar Kin and Mnajdra near Krendi village.
- (e) The Ghar Dalam bone cave near Birzebbugia.

All these sites are provided with a caretaker.

(iii) *The Malta Public Library.*

The Malta Public Library dates its statutory beginning to the year 1555, when, during the rule of Fra Claudio de la Sengle, Grand Master of the Order of St. John of Jerusalem and of Malta, the Reverend Sixteen had, in a General Chapter held on May 24th, at Borgo (Vittoriosa), enacted the establishment of a Library for the use of the Conventual Chaplains, in which the books of deceased Knights were to be deposited.

Under Grand Master Alof de Wignacourt a statute was passed by the General Chapter, held on May 7th, 1612, to prevent the sale of books belonging to deceased Knights. It appears, however, that up to the year 1649 the proposed Library had not been formed, as the Prior of the Church, Fra Lucas Buenos, earnestly urged the necessity of the creation of that Library, and petitioned Grand Master Lascaris and the Council of the Order to give effect to the statute approved in 1612. A decree was accordingly given on March 22nd, 1649, ruling the observance of the above-mentioned statutes, thus laying, in the year 1650, the foundation of the Library of the Order, which has developed into the present Institution.

The place originally chosen for the Library was a large hall, still existing without its former floor, over the Oratory of the Decollation of St. John, annexed to the Conventual Church of the Hospitaller Order in Valletta. It is further recorded that in the year 1680, under the rule of Grand Master Fra Gregorio Carafa, the Library was removed by the Prior of the Conventual Church, Fra Pietro Viani, to a place over the Sacristy of the Conventual Church, with windows looking on the square opposite to the Auberge d'Auvergne.

The growth of the Library was rather slow at the beginning, but it attained its full development about 1750, when it became public.

Fra Gio Domenico Mainardi, Prior of St. John's, transferred the Library to another hall purposely built in 1758, and which was beautifully adorned with the arms of the Priors of the Conventual Church. Before this time the only libraries accessible to the public had been those annexed to the Monastic Convents and that founded in the Episcopal Palace by Monsignor Alpheran de Bussan, Bishop of Malta, a few years before the Public Library.

In the year 1760 the Order inherited a valuable library containing 5,670 volumes, which had been the property of Cardinal Gioacchino Portocarrero, a member of the Order, who died at Rome. In the same

year Bailiff Fra Ludovico Guerin de Tencin bought this Library from the Common Treasury of the Knights for the sum of 7,000 Maltese *scudi* (about £584).

In 1763 Guerin de Tencin made a donation of all his books, numbering 9,700 volumes, to the Library of St. John, on the understanding that they should be merged into one "Bibliotheca Publica," thus becoming national property. It was further understood that a proper place should be built for the Public Library with accommodation for the Librarian, and the Bailiff expressed a desire that Canon Agius de Soldanis, a well-known scholar of Oriental languages, should be appointed Librarian of the "Bibliotheca Publica." Bailiff Guerin de Tencin, therefore, is to be regarded as the founder of the present Public Library.

This institution was further enriched by many rare editions of books, presented to de Tencin by Louis XV, King of France, who granted the Royal privilege of having all the new publications edited "Ex Typographia Regia" supplied to the new "Bibliotheca Publica" free of charge.

The place provisionally chosen for the first Public Library which had been formally founded in the year 1776, and was then known as the "Bibliotheca Tanseana," was the large house at the corner of Strada Reale and Strada Santa Lucia, called "La Conservatoria." The Library was thence removed to the contiguous building at the corner of Strada Reale and Strada Teatro, which has served as the "Tesoro dell'Ordine," and later was the Treasury of the Malta Government until the administration of Sir Gaspard le Marchant in 1858-64, since when that structure has been used as the "Casino Maltese."

On the petition of Fra Paolino du Guast to the General Chapter, held in the year already mentioned, 1776, the Venerable Sixteen decreed the immediate erection of the present Library building; and they further decided that all astronomical and mathematical instruments, medals, statues, and objects of natural history inherited by the Order should be preserved in that Library. But at a later period, during the British occupation, these objects were removed to the University and to the National Museum.

Several other private libraries belonging to the deceased Grand Masters, to the Bailiffs de Bretuil and Galdino, and to the Priors of St. John's Conventual Church, were also merged into the "Bibliotheca Tanseana."

In 1764 the rich collection of books of Commandeur Fassion de Sainte-Jay, the select Library of the Camerata, founded by Fra Giulio Sansedoni and increased by the Bailiffs Beneven, Cavaniglia, and Fra Domenico Chijurria, in 1773, were successively added to the Library of St. John's, which was later increased by the valuable Library of the Hospitaller Order of St. Antoine of Vienne, and, in 1797, by the rich Library of the Sacred Infirmary, containing about 20,000 volumes. On 31st August, 1782, Fra Gaetano Bruno bequeathed to the Library 10,000 Maltese *scudi* (about £834), which was invested at 2½ per cent. in the "Massa Frumentaria," and the interest was spent in the purchase of books. In 1790 the number of volumes stated by de Boisgelin to exist in the "Bibliotheca Publica" was 60,000, so that it may be inferred that in 1798, the Library contained at least 80,000 volumes.

The new building for the "Bibliotheca Publica" must have been completed and fitted up at the expense of Bailiff Perez de Sarrio in 1796, during the rule of Grand Master Rohan, for "La Congregazione della Guerra," on 21st June of that year, and the "Camera del Comun Tesoro" on 2nd July following, recommended the removal of all things from the "Conservatoria" to the new edifice. The architect was Stefano Ittar, a Roman, who died in Malta on 18th January, 1790.

Owing to the invasion of Malta in 1798 by the French, the Maltese rebellion against their Government in the same year, and the subsequent British occupation of the Island in 1800, the removal of

the Library from the "Conservatoria" to the new building was not effected until 4th June, 1812, under the administration of Sir Hildebrand Oakes. Commissioner Oakes, in the latter year, ordered that the portrait of Bailiff Ludovico Guerin de Tencin, the founder of the "Bibliotheca Publica," should be hung on the right-hand side of the large hall of the Public Library. A portrait of Sir Hildebrand Oakes was also placed on the right-hand side of the same hall. A Latin inscription under this last portrait states that the Library then contained 30,000 volumes, and is suggestive of the enormous loss of books sustained by the Institution during the disturbed state of Malta from 1798 to 1810.

Since that time the collection of books and manuscripts in the Library has been constantly increased both by new acquisitions and by donations or bequests. Amongst these mention must be made of those bequeathed by Canon Giuseppe Bellanti in 1838 and by the late Conte Giovanni Messina and Dr. Edgar Parnis in 1913.

The Library, besides a rich collection of works of reference in all branches of literature and science, and a large number of Aldine, Dutch, Bodonian and other rare editions, contains also a fairly large number of unpublished manuscripts, principally memoirs, narratives of events, records of local traditions, and historical documents referring to the Maltese Islands, the Order of the Knights of St. John of Jerusalem, the Inquisition, and local ecclesiastical history. Mention must be also made of the small collection of Incunabula, the rich collection of XVIth-XVIIIth century bindings and of the small but priceless collection of illuminated codices of the XIIIth-XVIth centuries.

The number of volumes existing now in the Library, including pamphlets and periodicals, exceed 150,000, whilst the number of manuscripts is 1,183.

2. ADMINISTRATION.

(i) The Valletta Museum. (ii) The "Roman Villa" Museum.

The Museum and the sites mentioned are under the Museum Department with a Director appointed by the Government. The Valletta Museum sections are each under the care of a Curator appointed by the Government. Each collection is under the personal control of the respective Curator but the whole management is centred in the Director.

(iii) The Public Library.

In 1812, a Committee was appointed by the Government to undertake the management of the Public Library. One of the active Members of this Committee, besides the Very Revd. Canon Giuseppe Bellanti, Librarian, was the Right Honourable Sir John Hookham Frere, whose marble bust by Fransoni is in the large hall of the Library.

In 1920 it was considered advisable to vest in this Committee the proper control of the Library, and Ordinance No. XVII was enacted by the Governor of Malta with the advice and consent of the Council of Government thereof, to constitute a Public Library Authority by which the general management, regulation and control of the Library was to be vested in and exercised by a Library Committee appointed annually by the Government. This Committee was also empowered to make regulations for the safety and use of the Library and for the admission of the public thereto, and to impose on contravenors penalties not exceeding £10 for each offence, recoverable as a civil debt, independently of any liabilities for damages incurred in the use of the Library or of the books.

An Act (No. II of 1925) was further passed by the Maltese Parliament to provide the Public Libraries of Malta and Gozo with a free copy of works printed and published in these Islands.

No other governing bodies are appointed for the different collection housed in the Public Library. The collections are under the immediate control of

the Librarian who is responsible to the Committee of Management of the Library and to the Government for their safety.

3. LOANS AND EXCHANGES.

(i) The Valletta Museum. (ii) The "Roman Villa" Museum.

Private parties often make loans to the Museum, but we never had occasion to make loans to other collections. The question of loans and exchanges with other museums has never been mooted but there appears to be no difficulties to sanction such loans and exchanges if the question arises.

We have no experience as to the transport of pictures to foreign countries.

(iii) The Public Library.

The Library Committee of Management possess no powers as regards the loan of exhibits to other Collections whether Imperial or foreign. Such powers rest only with the Government.

No views, as far as it has been ascertained, were ever expressed on the question of reciprocal loans and exchanges as between the Collections of Great Britain and the Colonies; but the matter should receive careful consideration.

4. PUBLIC INTEREST.

(i) The Valletta Museum. (ii) The "Roman Villa" Museum.

The only way public interest is stimulated is by keeping the collections and sites open to the public all the year round at very low fees and having a free entrance on Sundays.

(iii) The Public Library.

No special steps are taken in Malta to stimulate public interest in the Collections, but every facility is given to the student to peruse the books and manuscripts in the Library and also to take books out on loan in accordance with the Regulations.

The artistic collections, such as the Collection of Illuminated Manuscripts and the Collection of Book-bindings, are placed in exhibition cases in the two large halls of the Library.

5. EDUCATIONAL ASPECTS.

(i) The Valletta Museum. (ii) The "Roman Villa" Museum.

The collections are open to students who are often conducted in batches by their teachers. Student tickets are freely granted to all those who ask for them.

(iii) The Public Library.

The Public Library may be considered as an annexe of the Malta University, for the Committee of Management, as far as the means at their disposal permit, make it their duty to enrich the Library with works of reference in all branches of literature and science bearing on the subjects taught in the University and in the Secondary Schools of the Island.

The Committee of Management have taken steps for the establishment of Circulating Libraries in the various districts of Malta, and 12 such libraries have already been instituted, and they are provided with more or less popular literature as they are generally frequented by juveniles and by members of the working classes.

The Public Library being in possession of one of the richest collections of manuscripts and books dealing with the history of Malta and of the Knights of St. John of Jerusalem, the Committee of Management and the Librarian pay special attention to it, and it is a matter for gratification the constant increase of such collection.

The collection of ancient records and other manuscripts of the Order of St. John of Jerusalem, covering the period 1109-1798, offer a wide field for research to the student of that period of history.

6. ADMISSION FEES, HOURS, ETC.

- (i) *The Valletta Museum.* (ii) *The "Roman Villa" Museum.*

Museums and sites are open daily to the public, the fees varying from 6d. to 3d. On Sundays in Winter, and on Saturdays in Summer, the entrance is free. The visiting hours are from 9 to 3 in Winter and in the Summer months from 9 to 1 and from 3 to 5.

The Museums and other sites under the Department are closed on public holidays.

(iii) *The Public Library.*

No charges are made for admission to the Collection of the Library.

The hours and days of opening are as follows:—

1st October to 31st May, on week-days from 8.30 a.m. to 4.30 p.m. On Saturdays from 8.30 a.m. to 1 p.m.

1st June to 30th September, on week-days from 8 a.m. to 1 p.m. and 3 p.m. to 5 p.m. On Saturdays from 8 a.m. to 1 p.m.

The Library is closed on Sundays, on Public Holidays, and for a fortnight during the summer months, within such dates as may be fixed by the Committee of Management of the Library.

PALESTINE.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPILES.

The Palestine Archaeological Museum, Jerusalem.

This is the only Collection in Palestine of the kind referred to. A few years ago an attempt was made to establish in some other towns subsidiary Museums. Though a few objects remain at Ascalon and in Acre the policy of establishing such local Museums has had to be abandoned because neither the available funds nor the number of antiquities in need of housing is sufficient, at present, to justify the possession by the Government of more than one Museum. As soon, therefore, as the construction of the new Museum, which is shortly to begin, has been completed the whole of the movable antiquities in Government possession will be placed in it.

2. ADMINISTRATION.

The administration of the archaeological Museum, of the Library and Records Office attached to it, of the Inspectorate, which is charged with the protection of Antiquity sites and with the inspection of Historic monuments, are functions of the Government Department of Antiquities. This Department is also charged with the work connected with making sites available for archaeological excavations and, in respect of this and certain other functions that are defined in the Antiquities Law, is assisted by an International Archaeological Advisory Board.

3. LOANS AND EXCHANGES.

The Antiquities Law gives power to make loans of antiquities belonging to the Government to learned Societies and Museums. Antiquities may be exported for this purpose provided that adequate provision is made to ensure the preservation, assurance and return of antiquities lent.

4. PUBLIC INTEREST.

The means adopted, up to the present, for stimulating public interest in the Collection are:

- (1) To publish, so far as means allow, information regarding the Collection and any new finds made in the course of the Department's work.

(2) To give opportunities to archaeologists to examine any records of discoveries and any objects not published by the Department but found by the Department in the course of its work, and to publish them in scientific journals. The lectures given annually in the winter and spring months by the French, American and British Schools of Archaeology and by the Palestine Oriental Society are, perhaps, the chief means whereby public interest in archaeology is stimulated.

5. EDUCATIONAL ASPECTS.

The Collection is connected with education by means of visits by school children usually conducted by their own teachers but sometimes by members of the Department's staff.

6. ADMISSION FEES, HOURS, &c.

There is, at present, no charge for admission to the Collection. The hours and days of opening are 9 to 1 every day and 2 to 4 on Mondays and Thursdays.

SOUTHERN RHODESIA.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPILES.

(i) *The Queen Victoria Memorial, Salisbury.*

The Collections housed by the Queen Victoria Memorial include a library with books for lending and references and a museum with specimens of mammals, birds, reptiles, and lepidopters; geological and ethnographical specimens; war relics, &c.

(ii) *The Rhodesia Museum, Bulawayo.*

The Collections of the Rhodesia Museum comprise objects illustrating the Botany, Zoology, Geology and Ethnology of South Africa, but especially of Rhodesia.

2. ADMINISTRATION.

(i) *The Queen Victoria Memorial.*

The Collections, including both library and museum, are governed by a committee, the majority of members being Government nominees, and the others elected by the subscribers to the institution.

(ii) *The Rhodesia Museum.*

The scientific staff of the Museum is appointed by a committee representing the bodies from whom the major portion of the annual income is derived, namely the Government, Municipal Council of Bulawayo, Rhodesia Chamber of Mines, the Rhodesia Railways, and the Rhodesia Scientific Association. The officers of the Museum are responsible to the committee and have complete charge of the Collections.

3. LOANS AND EXCHANGES.

(i) *The Queen Victoria Memorial.*

No specific power to lend exhibits is contained in the constitution, but the committee has full discretion. The question of reciprocal loans and exchanges between the Memorial and Collections of Great Britain and the Dominions has not been considered. At present the Collections belonging to the Memorial are too small to allow of any such exchanges or loans.

The Committee has had no experience in regard to the importation of pictures from overseas.

(ii) *The Rhodesia Museum.*

Various sections of the Zoological collection have been loaned from time to time to specialists in other museums for the purpose of study.

4. PUBLIC INTEREST.

(i) *The Queen Victoria Memorial.*

The only steps taken to stimulate public interest in the collections are by means of advertisements in the local papers. The Committee is at present not warranted in seeking additions to the collections for the public, because there is no room in the existing building to house additional collections of any kind.

(ii) *The Rhodesia Museum.*

An Annual Report and Balance Sheet is issued setting forth the financial position of the institution and showing what additions have been made to the collections and recording the research work done by the staff during the year. This report is sent to kindred institutions in the Empire and foreign countries and also to public bodies in Rhodesia and to all subscribers and donors.

5. EDUCATIONAL ASPECTS.

(i) *The Queen Victoria Memorial.*

The Library includes a juvenile section. Admission to the Museum is free, and every facility is given to students to make use of the scientific collections.

(ii) *The Rhodesia Museum.*

The collections by their arrangement and explanatory labels provide instruction in the Natural History of the country to all who wish to avail themselves of the opportunity. The Museum is frequently visited by classes under the guidance of teachers from the several schools in the town. The total number of European visitors has for several years past amounted to about 20,000 per annum, which is a satisfactory figure in view of the fact that the white population of the whole country is less than 50,000, and of the town of Bulawayo less than 800.

6. ADMISSION FEES, HOURS, ETC.

(i) *The Queen Victoria Memorial.*

There is a free public reading room, and admission to the Museum is free.

The reading rooms are open daily from 9 a.m. to 9.30 p.m., except public holidays, when they are open from 9 a.m. to 6 p.m.

The Museum is open daily from 9 a.m. to 5 p.m., except public holidays, when the hours are from 9 a.m. to 1 p.m. The Museum is closed on Sundays. A lending library forms part of the institution, the subscription to which is according to the number of books a subscriber may take out, whether the subscriber is a town or country resident, etc., etc.

(ii) *The Rhodesia Museum.*

No charge is made for admission.

The hours of admission are:—

Mondays, Wednesdays and Fridays, 10 a.m. to 5 p.m.

Tuesdays and Thursdays, 9.30 a.m. to 5 p.m.

Saturdays, 9.30 a.m. to 4 p.m.

Sundays, 2.30 p.m. to 5.30 p.m.

STRAITS SETTLEMENTS.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The Raffles Museum, Singapore.

The Collections fall under two main headings: (a) Exhibits, (b) Study Collections.

(a) The Exhibits cover the Zoology and Ethnography of the Malaysian subregion (i.e., the Malay Peninsula, Java, Sumatra, Borneo, and the Neighbouring islands), with some Antiquities, Geology and Economic Products.

(b) The Study Collections are necessarily mainly zoological, and the staff who are zoologists, work on certain groups. Large collections are also sent for identification to specialists in various countries, and returned with identifications to this Museum. Types of new species, etc., are sent to the British Museum. This co-ordination results in the maximum value being obtained from the collections available.

2. ADMINISTRATION.

The Department is under the direct control of a scientific officer; there are no separate bequests and collections with their own governing bodies as in many European Institutions.

3. LOANS AND EXCHANGES.

Loans and exchanges do not affect this Museum in any marked degree. The Exhibition collections are confined to the subregion, and therefore exchanges with Museums in Great Britain and the Colonies do not enter with the General Scheme. Study specimens are sent out and received on loan when the necessity arises, as pointed out in paragraph 1.

4. PUBLIC INTEREST.

Many of the reports on research work are published locally, and the Annual Reports contain notices of interesting acquisitions.

5. EDUCATIONAL ASPECTS.

Besides the more technical papers under 4, books and papers of more general interest are produced by the staff, who contribute largely in this way to local societies. Descriptive labels give a definite educational value to the collections themselves.

6. ADMISSION FEES, HOURS, ETC.

No charge is made for admission.

The Museum is open to the public on week-days from 9 a.m. to 5.30 p.m., and on Sundays from 10 a.m. to 1 p.m. It is closed only on three days in the year, Good Friday, Christmas Day and New Year's Day.

TRINIDAD.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The Royal Victoria Institute formerly had a very fair museum, mainly of the Natural History of the Colony. Unfortunately the building and all its contents were destroyed by fire in 1920; but with the aid of a Government grant of £250 an attempt is being made to re-establish the Museum. The collections there now are principally enlarged photographs of scenery and industries, lent by the Government, and industrial and geological exhibits.

2. ADMINISTRATION.

The Board of Management is partly elected by members, and partly nominated by the Governor.

3. LOANS AND EXCHANGES.

Loans would be welcome. An offer of a loan of pictures from England was received a year or so ago, but the resources of the Institute were too limited to enable it being accepted.

4. PUBLIC INTEREST.

Very little public interest in the Museum is displayed in the Colony. Exhibits have been received from Oil Companies and others in response to requests.

5. EDUCATIONAL ASPECTS.

The collections are now too small to be used for Educational purposes. A suggestion for such use was made by the Director of Agriculture in 1915, but nothing was done then and it is not immediately practicable now.

6. ADMISSION FEES, HOURS, ETC.

Entrance is free daily.

N.B.—The following Replies were received when this volume was in press.

AUSTRALIA.

(*Further Reply.—See also pp. 156-159.*)

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

New South Wales.

(i) *The National Art Gallery, Sydney.*

(ii) *The Australian Museum, Sydney.*

The collections in the Australian Museum include zoological, ethnological, mineralogical, palaeontological and numismatical specimens. There is also an extensive library of works and articles on these subjects.

(iii) *The Technological Museum, Sydney.*

The exhibits at the Museum are strictly technological in character.

2. ADMINISTRATION.

(i) *The National Art Gallery.*

The National Art Gallery of New South Wales is controlled by a body of thirteen Trustees appointed by the Minister for Education. No co-ordination exists between this collection and any other institutions in the State.

(ii) *The Australian Museum.*

The Museum is governed by a Board consisting of 24 Trustees, 11 of which are *ex-officio*, being the holders of Governmental offices, such as the Chief Justice, Auditor-General, Surveyor-General, Minister for Education, President of the Medical Board, etc. One is appointed by the Government and styled the Crown Trustee. The remaining 12 are Elective Trustees, and, when a vacancy occurs, it is filled by the election of a candidate chosen by the other members of the Board, official and elective.

(iii) *The Technological Museum.*

The Sydney Technological Museum is under the control of the Curator, and being a branch of the Technical Education Department, this Officer is responsible to the Superintendent of Technical Education. The institution is under the administration of the New South Wales Department of Education.

The various collections are placed in the hands of responsible officers, viz., the Economic Zoologist, the Economic Botanist, the Economic Chemist.

The Applied Art Collections distributed throughout the various floors are under the charge of a separate officer. The three scientific officers concerned are also engaged in scientific investigations concerning the natural resources of Australia. The Curator exercises general co-ordinating control over the whole of the Collections, not only in Sydney, but at the Branch Museums distributed throughout the State of New South Wales.

3. LOANS AND EXCHANGES.

(i) *The National Art Gallery.*

The powers of the Trustees of the National Art Gallery of New South Wales concerning the loan or exchange of exhibits to and with other collections within the Empire are not restricted. Loans and exchanges have been already made to other States of the Commonwealth, and exhibitions of the work of Australian painters have been sent to Burlington House and to Wembley. It is, however, felt by the Trustees that much more benefit would accrue to the art of Australia if loans and exchanges were made much more frequent, regular and general. In Australia a not inconsiderable school has developed, the character and quality of which could be greatly improved by a constant stream of pictures from without. And, obviously here, most is to be learnt

from the artists of Great Britain; but the Trustees are also aware of the significance of much of the work now being done by the artists of Canada, and in lesser degree of South Africa and New Zealand, conversance with which by exchange would be greatly to Australia's and their mutual advantage.

The Trustees believe that loans from Great Britain to the Dominions should be of incalculable artistic benefit to the latter. On the other hand, they are aware that while Great Britain has little to learn from the Dominions it should be enlightening for the Mother Country to see what efforts are being made by the artists of all the Dominions. In this respect it is thought that the best service could be rendered by periodical combined exhibitions in which the works shown in Great Britain would represent the work of all the Dominions and that its exhibition should not be confined merely to London, but should make the tour of the principal cities of Great Britain. Also they would suggest that a central Empire Agency might with advantage be established in London to arrange and conduct reciprocal exchanges between Great Britain and the Dominions; for instance, Great Britain in Canada, Australia in Canada, and vice versa; New Zealand and South Africa in Australia—indeed all of the several combinations that could be made. The Trustees presume that any work sent to Great Britain or sister Dominions will be the work only of artists of that Dominion, as it is obvious that by no other way will a true estimate of Imperial cultural endeavour be forthcoming; conversely, British art would be confined to the work of living artists of Great Britain only.

Damage resulting from transport between Europe and this country is infrequent.

(ii) *The Australian Museum.*

The Board of Trustees has power to lend to or exchange with institutions or individuals, but loans have up to date been made mostly for specific purposes (teaching or exhibition) and for a short period only. Loans are occasionally made to country Museums. Exchanges are conducted on a fairly large scale, and many of the specimens in the exhibited and reserve collections have been obtained in this manner. Exchanges take place between this Museum and Museums and institutions in Britain, the Continents of Europe and America, but no loans have been negotiated outside New South Wales, except of small collections for investigation purposes and research.

(iii) *The Technological Museum.*

Exhibits are not loaned except under exceptional circumstances to local exhibitions in which the Institution takes an active part. Exchanges and donations of Australian timbers, essential oils, forest products generally, botanical specimens, etc., are made to similar institutions and Government Departments, not only in Great Britain, but to all parts of the world. We at all times encourage the reciprocal exchange of suitable exhibits between this Institution and those in Great Britain and the Dominions.

4. PUBLIC INTEREST.

(i) *The National Art Gallery.*

Public interest is stimulated through press notices of all additions to the collection and through the publication of an illustrated catalogue.

(ii) *The Australian Museum.*

Free public lectures are delivered in the Museum and to outside bodies. Postcards are issued illustrating specimens in the Museum and guide leaflets are distributed. A Magazine containing popular articles on Natural History subjects, with special references to the collections and work of the Museum, is published quarterly. From time to time press articles appear dealing with acquisitions, new exhibits, and activities of the Museum staff.

(iii) *The Technological Museum.*

The attendance of the public at this Institution averages about 65,000 per annum, but it is only in comparatively recent times that any steps have been taken to stimulate public interest. A limited amount of advertising has been the means of increasing the attendance considerably, viz.:—

(a) Articles in the daily press directing attention to new exhibits of technological or general interest, when added from time to time.

(b) The display of advertising show-cards in the city and suburban tramcars.

(c) Advertisements in Railway Timetables; Educational, Agricultural and Forestry Gazettes, etc.

(d) Distribution of Advertisingg Folders by the Government Tourist Bureau, to oversea, inter-state and country visitors to Sydney.

(e) Distribution of similar folder to the pupils of the State Public Schools.

5. EDUCATIONAL ASPECTS.

(i) *The National Art Gallery.*

Groups of students from various schools visit the Gallery frequently with their instructors for the purpose of studying the pictures and furthering their knowledge of art.

(ii) *The Australian Museum.*

Free lectures are delivered periodically throughout the year to public school pupils by arrangement with the Department of Education, to High School students, to students of the Kindergarten College, to pupils of the Deaf, Dumb and Blind Institution and others. Art classes regularly visit the Museum to make studies of exhibits, and research students are assisted with specimens and literature.

(iii) *The Technological Museum.*

As a Branch of the Technical Education Department under the administration of the New South Wales Department of Public Instruction, school teachers and pupils of public and private schools visit the Institution in connection with their studies. Situated in the main block of the Sydney Technical College buildings, the students of the various classes of the central College also visit the various sections, particularly those dealing with Australian timbers and those showing stages in the manufacture of various common commodities and useful articles, especially if connected with local industries.

6. ADMISSION FEES, HOURS, ETC.

(i) *The National Art Gallery.*

No charge is made for admission.

Open week-days from 10 a.m. to 5 p.m., Sundays from 2 p.m. to 4.30 p.m. Closed Christmas Day and Good Friday.

(ii) *The Australian Museum.*

No charge is made for admission to the galleries or to lectures.

Open week-days from 10 a.m. to 5 p.m., Sundays from 2 p.m. to 5 p.m. Closed Christmas Day and Good Friday.

(iii) *The Technological Museum.*

No charge is made for admission.

Open free to the public on every afternoon (except Good Friday and Christmas Day) between 1 p.m. and 5 p.m., Sundays 2 p.m. to 5 p.m. Visitors and those seeking information are admitted from 9 a.m.

CANADA.

(*Further Reply.—See also pp. 159-161.*)

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The National Gallery of Canada, Ottawa.

(Fine Arts) collection, including painting, sculpture and prints.

2. ADMINISTRATION.

The National Gallery of Canada is managed by a Board of Trustees appointed by the Governor-General in Council, under the terms of the National Gallery of Canada Act, 1913.

3. LOANS AND EXCHANGES.

The Board of Trustees of the National Gallery of Canada possesses full power to loan any works belonging to the collection. It is the view of the National Gallery that some system of reciprocal loans with reasonable safeguards should be evolved and include all important art galleries in the Empire. It has not been found that pictures acquired in Great Britain or in Continental Europe suffer in any way as a result of transportation, if proper methods are used. Old pictures on panels insufficiently cradled should not be included in loans to a drier or damper atmosphere.

4 AND 5. PUBLIC INTEREST AND EDUCATIONAL ASPECTS.

The National Gallery has in operation an extensive system of loan exhibitions which covers the Dominion from coast to coast and supplies every art body which is sufficiently interested to guarantee a proportion of the expense of transit and insurance with exhibitions of Canadian works of art from the National Gallery collection. This work is supplemented by means of illustrated lectures, either given in person by the accredited lecturers from the National Gallery or through the medium of written lectures despatched with slides to any centre desiring them.

In addition to these internal loans, the National Gallery has arranged three important international loans, two at the British Empire Exhibitions in 1924 and 1925 and at the galleries of the Jeu de Paume in Paris in 1927. These exhibitions consisted partly of works from the National Gallery collection and partly contributed by the most representative Canadian artists. The National Gallery takes the view that reciprocal exhibitions within the Empire might be continuous and would do a great deal to stimulate artistic effort and educate the public in the knowledge of the Empire.

6. ADMISSION FEES, HOURS, ETC.

Admission to the National Gallery is free at all times, the institution is open every week-day from 10 a.m. to 5 p.m. and on Sundays from 2 to 5 p.m.

APPENDIX 1.

MEMORANDUM SUBMITTED BY THE PATENT OFFICE ON THE SCOPE AND FUNCTIONS OF THE PATENT OFFICE LIBRARY.

[This memorandum corrects the reference to the Patent Office Library contained in the memorandum submitted by the Board of Education in reply to the Commission's Questionnaire.—See page 339 of the Vol. of Evidence which accompanied the Commission's Interim Report.]

The Library has no statutory basis. It was founded by the Commissioners of Patents in 1855 to meet the urgent need for a library of scientific and technical books and periodicals frequently expressed by inventors and others, and it has progressively advanced to the present time, the policy being then as now to maintain an up-to-date technical library of the highest efficiency.

The collections of works on all branches of science and technology (except natural history and medicine) and in all languages are comprehensive. Especially valuable is the collection of about 6,000 periodicals and serials, most of which are complete sets. The library contains about 230,000 volumes. Of these roughly 30,000 volumes are patent, etc. literature, 70,000 are textbooks and pamphlets, and 130,000 are periodicals and journals of learned societies.

The *World List of Scientific Periodicals*, which refers only to journals running during the period 1900-1921, shows that for those titles entered to the Patent Office Library for that period, over 1,000 are not available in any other library in Great Britain (including the British Museum), nearly 200 more are not in any other Library in London, whilst a considerable number of the remainder are only to be seen elsewhere in Institutional or other private libraries. It is probable that for earlier periods similar figures would apply.

From the beginning the library has catered not only for the patentee, inventor, and patent agent,

but also for the general research worker and student, both in the practical and the bibliographical fields. It is and always has been open free to the public without formalities, and is administered on the principle of free access to the shelves which together with a minute system of classification renders the searcher to a large extent independent of the catalogue and of the library staff, though both author and subject catalogue, kept up-to-date day by day, are available for a thorough investigation into any of the subjects covered by the Library. The value of the periodical sets, together with the freedom of access to them, and the long hours of opening of the Library (10 a.m. to 9 p.m. every week-day including Saturday) materially assist all research work. A great deal of the work for the Royal Society's great *Catalogue of Scientific Literature* was done in the Library, whilst most of the checking and the final revision of the proof-sheets were carried out there, owing to the fact that the facilities provided for prompt reference and economy of effort were unobtainable elsewhere.

The readers to the library (excluding members of the Patent Office Staff) number from 2,500 to 3,000 a week, or about 130,000 a year, the total number to date since the opening being over five and a half million. Many government departments, especially the Department of Scientific and Industrial Research, and the Research Departments of Woolwich and the Admiralty make constant use of the Library and its resources.

The purchase grant for new books and periodicals allowed to the Library is now £1,650 a year, of which roughly £1,250 is spent on periodicals and £400 on books.

APPENDIX 2.

FURTHER REPLY FROM THE DANISH GOVERNMENT TO THE COMMISSION'S QUESTIONNAIRE.

[The Questionnaire addressed to Foreign Governments and a summary of the replies received will be found in the Vol. of Evidence which accompanied the Commission's Interim Report.]

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLY.

"The Hirschsprung Collection of the Works of Danish Artists". Copenhagen.

2. ADMINISTRATION.

This collection, which belongs to the State, is under the Ministry of Public Instruction as a supplement to the Royal Collection of Paintings (State Museum for Art). It has a special board and a director appointed by the Ministry. He manages the daily administration, but must refer to the Board for permission regarding special matters such as changing of hangings and storing. The Board is composed of five members, viz. one representative for the Ministry, one for the Art Academy and one for the Hirschsprung family, also of the Director of the Royal Collection of Paintings and of the Director of the Collection, i.e. five members.

3. LOAN, DISPOSAL, ETC.

Loans require the sanction of the Ministry in each case, also sales, should one exceptionally take place.

4. FUNDS.

(a) All expenditure connected with the administration of the Collection is defrayed by the State from a sum set aside for this purpose on the annual Budget and based on a proposal from the Director of the Collection.

(b) Admittance is free.

(c) Expenses for the production of catalogues and post-cards are covered by the proceeds of their sale.

5. OTHER ASSISTANCE.

The collection has a fund, the so-called "Library bequest" of 25,000 kroner at its disposal, purchases may be made with the interest on this sum. The bequest was originally intended to increase the archives of Danish Artists' letters from the 19th Century and the library, but can also be used for purchasing works of art. The bequest was given by the founder and is administered by the Board.

Though the Collection on the whole must be considered to be complete in the condition in which it was handed over by the founder, it receives additions partly through the above mentioned bequest and partly through gifts (among others from the Hirschsprung family and from the New Carlsberg Fund) but no propaganda is carried on.

6. FINDS, DISCOVERIES, ETC.

No report is made.

7. ADMISSION FEES, HOURS, ETC.

The Collection is open from 2-5 during the summer months, from 1-3 during winter months, and from 7-9 on Saturday evenings all the year round, with electric lighting. Admission gratis. The Collection is closed every Monday and on certain holidays.

8. REPORTS.

No report is made.

9. GUIDES.

An "illustrated guide" (Price 3 kroner) which however is out of print, and also a short "catalogue" (Price 50 Ore) exists. The visits of schools and other institutions are generally arranged by the Director and, as a rule, take place out of the ordinary visiting hours. Broadcasting regarding the Collection is being prepared; and this lecture will probably be published as an illustrated publication.

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